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JENAEH ST., 21.
BERLIN, W., February 18, 1912

Ysaye is a none too frequent visitor to Berlin, considering his enormous drawing power here and the fascination which he always exerts over his audience. He plays two or three times a year, but he might well come ten times and always be greeted by full houses. His success here last Monday at a concert of his own given with the Philharmonic Orchestra in the large hall of the Philharmonic was a crescendo on the triumph he recently scored as soloist of the Nikisch-Philharmonic concert, and that triumph was scored in spite of the dull and lugubrious Elgar concerto. This time the illustrious Belgian eschewed novelties, preferring to be heard in two old standbys of the violinist's repertory—the Vieuxtemps fourth concerto and Lalo's "Spanish" symphony and also in Mozart's much neglected G major concerto. Mozart's concertos in A, D and E flat are great favorites with all violinists, but this one in G major is very rarely heard. True, it is not so effective as the others and requires an artist of Ysaye's wonderful golden tone, matchless interpretation and indescribable charm to bring out its hidden beauties. As performed by him it made a strong appeal. The slow movement is replete with poetry and sentiment, and to an emotional artist like Ysaye presents great opportunities; it would not bear a dry, academic reading, however. In the Vieuxtemps D minor concerto Ysaye was in his element. That was a great virtuoso performance of a great virtuoso work. The recitative, illumined by the genius of Ysaye, was full of dramatic intensity; the adagio, which can easily descend to the commonplace in the hands of a lesser artist, was beautiful and poetic in the extreme. And for once, thanks to Otto Müller, the harp part at the close was brought out with great distinctness and effect; usually the arpeggios are covered up by the orchestra, but Dr. Kunwald saw to it that the strings played with discretion and there was just the necessary balance to make a perfect ensemble. Ysaye's ethereal tones soared gloriously above the other instruments. The great violinist played the scherzo, which is usually left out, and he played it with such virtuosity and élan that it was some minutes before he could continue, because of the prolonged applause. He dashed off the finale in a manner that was remarkable for speed and certainty and for volume of tone in the passages.

Vieuxtemps, it is true, did not write deep music or great music, but he did write music that makes a poignant appeal to a miscellaneous audience, because of his inexhaustible flow of melody and because of his spontaneity and brilliancy. Moreover, Vieuxtemps' music in the hands of a great virtuoso exploits to a remarkable degree characteristic traits of the violin. The great Belgian spoke as did few, in the true idiom of the instrument, an idiom understood to such a degree only by Paganini, Ernst, and Wieniawski among the immortal names that decorate the pages of the history of violin playing. Second rate violinists nowadays frequently think they would be degrading themselves by placing on their programs a concerto by one of these four great men. We have had plenty of instances right here this winter of violinists who are in the second and third grade studiously avoiding any composition written by the famous violinists of the past; their programs have been made up of works by the great composers, not infrequently containing the three great German B's only. To aspire to be known as an interpreter of the classics is all very well, but a truly big nature among executive artists, like Ysaye or Kreisler, is not ashamed to play compositions written by violinists. The second rate artist emphasizes his second rate mentality by being one sided and ignoring the mental offspring of the men who were supreme in the knowledge of the violin.

The violinist who constantly avoids playing works written by the great masters of the instrument will in time become one sided and his playing is sure to lose in brilliancy. There is no brilliancy in the violinistic idioms of Bach, Brahms and Beethoven, and brilliant instrumental effects can only be acquired by playing the music that contains them. After all, the public loves to be thrilled, and how thoroughly the music of Vieuxtemps can enthrall it was illustrated at the Ysaye concert on Monday. The same effect was true of the Lalo "Spanish" symphony. This is superficial music, to be sure, but it is music full of suave and charming moments, and played with the beauty and nuances of tone at the command of an Ysaye, its effect is ravishing. The truly great artist plays everything. I, for one, especially love to hear the Beethoven concerto as interpreted by Ysaye. And how he makes the Bach chaconne sing! and what a virile, forceful and yet beautiful reading he gives of the Brahms

concerto! One of the encores Monday evening was Ysaye's old warhorse, the ballade and polonaise; he played it with electrifying effect and with the spontaneity of an improvisation. I repeat, the truly great artist plays everything. Joachim once remarked to Wieniawski that he was exceedingly fond of the latter's works. When Wieniawski asked him why he did not play them in public, he replied, "Because I have to keep up my classic reputation. I have made a name as a severe classic player and I must adhere to it." In reality, Joachim was very fond of compositions written by violinists. He placed the twenty-four caprices of Paganini on a pedestal and one of his favorite compositions was Ernst's "Othello" fantasy. When Sarasate made his Berlin debut in 1876, Joachim, who was in the zenith of his powers, invited him to dine with him at his home. After dinner the two great violinists played to each other for hours, each letting the other select the compositions he most desired to hear. Sarasate demanded of Joachim the Beethoven concerto, Tartini's "Devil's Trill" sonata and the chaconne—the three works with which he had established his reputation. Joachim's choice was limited strictly to virtuoso pieces and included Lalo's "Spanish" symphony, the "Zigeunerweisen" and innumerable Spanish dances by Sarasate himself. The two artists fiddled to each other until 2 o'clock in the morning. This



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Frederick the Great, Emperor William II, Heinrich Gruenfeld.
(From the Lustige Blätter, Berlin.)

story is authentic and I have it from Max Bruch, who was present at the time.

But to return to Ysaye. The great violinist received a tremendous ovation. Another encore that he played was Saint-Saëns' "Havanaise," a sugar coated piece that nothing but the touch of genius could elevate to the plane on which Ysaye put it; which again only goes to illustrate that the truly great artist can play anything and everything. On March 11 Ysaye and Gerardy will give a joint concert with the Philharmonic Orchestra, when they will be heard together in the Brahms concerto for violin, cello and orchestra, and in Saint-Saëns' "The Muse and the Poet," which was introduced to Berlin last winter by Ysaye and Hollmann. Ysaye will also play the Beethoven concerto.

A good sized and distinguished audience assembled at the Philharmonic on Thursday to greet Clara Butt, the celebrated English songstress, who gave a concert with the assistance of her husband, Kennerley Rumford, and the Philharmonic Orchestra under Dr. Kunwald. Clara Butt's name is very little known in Germany and still less is known here of her enormous successes in the British Isles and Australia. She appeared in Berlin once some years ago at the Singakademie, but with the several thousand of concerts that we have had meanwhile that recital is naturally but a hazy memory. Clara Butt is an artist with whom queenly presence on the concert platform and majestic vocal powers go hand in hand. The volume, sonority and beauty of her remarkable contralto voice could not fail to impress a German audience, and the success that she scored with the general public was a most emphatic one. According to German ideas her program was heterogeneous, not to say peculiar; it contained no less than four important orchestral numbers, i. e., Mendelssohn's "Ruy Blas" overture, Grieg's second symphonic dance, Schubert's "Marche Militaire" in a clever and effective instrumentation by Dr. Kunwald and the Liszt second rhapsody. Kennerley Rumford also sang a group of old English songs, besides being heard in a duet with Madame Butt; so it came about that only a comparatively small part of the program was confined to the singing of the concert giver herself. She was heard in two numbers only, the "Divinités du Styx" from Gluck's "Alceste" and

in Edward Elgar's four "Sea Pictures." The fascination of Clara Butt's glorious organ held the audience, but as an interpreter she fell somewhat short, according to the German standards. One of several encores which she was called upon to contribute was the well known lied, "Der Wanderer." The message conveyed in this song remained wholly hidden to the English songstress, but she redeemed herself in a couple of other encores—one of them a duet with her husband. Madame Butt has a remarkable coloratura facility, as revealed in one of these encores; in fact, her technic, considering the unusual volume and depth of her organ, was quite extraordinary. Mr. Rumford was too much overshadowed by Madame Butt to command much attention. The accompaniments of the encores were sympathetically played by Harold Craxton.

Ossip Gabrilowitch's recital at Beethoven Hall on Wednesday, as my assistant informs me, was attended by a success quite as great as his recent appearance at the Singakademie with the Philharmonic Orchestra. At his recital, too, he was greeted by a good sized audience. His program comprised the Bach prelude and fugue in B flat minor, the sonatas in A major and G minor by Beethoven and Schumann and numerous smaller compositions by the concert giver—Glazounow, Sapellnikoff, Moszkowski, Chopin and Liszt. Very well received were the two compositions by Gabrilowitch himself, a "Meditation" and an "Intermezzo Appassionata," both well written and pleasing pieces. Notwithstanding the inroads made upon Gabrilowitch's time by his conducting, his technic on the piano has lost none of its force and accuracy and his style naught of its brilliancy. His musicianship, on the other hand—very likely because of this broader field of activity—has matured and deepened, as revealed by his masterly readings of the Beethoven and Schumann sonatas. Both were played with breadth and authority and with a keen insight into the intentions of the composers. For lighter, small compositions, like Glazounow's gavotte in D major, the Sapellnikoff "Elfenfantz" (which was demanded da capo) and the brilliant Moszkowski etude in G flat, Gabrilowitch has just that necessary plastic touch and virtuosity, as well as charm of style. After the last number of his program, the Liszt F minor etude, the distinguished Russian was recalled again and again, and he added two encores. Gabrilowitch will be heard twice again this season, appearing on February 28 in the capacity of chamber music performer with the Konewsky Quartet and on March 9 in his second concert as conductor with the Philharmonic Orchestra, when he will have the assistance of the Russian Trio.

The subscription concerts of the Blüthner Orchestra under the leadership of Sigmund von Hausegger, are slowly but steadily gaining in popularity. Hausegger is a conductor of the first rank and a musician of subtle and singularly appealing personality. When Hausegger wields the baton above an orchestra one has the conviction that here is an artist who has high ideals and who never would swerve from them. The program of the sixth and last concert under his direction brought Beethoven's "Leonore" overture, No. 3, and the same master's piano concerto in E flat, with Walter Lampe as soloist. Lampe is a pianist of respectable, solid attainments, but he lacks the sovereign mastery of the keyboard and the superior intellectuality necessary to present the Beethoven concerto in the proper light. His playing was too academic. Any one who has heard Busoni, for instance, interpret this concerto knows how broad musicianship and brilliant virtuosity can join hands in a way at once to uplift and electrify an audience. With Bruckner's F major symphony, which formed the second half of the program, Hausegger was in his element. Bruckner is very much in vogue here this season.

As a composer Hausegger has been more or less active for years, but with doubtful success. His latest creation, a big symphony entitled "Nature," was introduced to Berlin by Richard Strauss at the sixth symphony concert of the Royal Orchestra. According to the program book this new symphony, the premiere of which recently occurred at Hamburg, purports to depict in tones the restless actions of the great forces of Nature and the position that man occupies in the midst of all this coming and going, this eternal change. The finale closes with a chorus to Goethe's words, "Im Namen dessen, der Sich Selbst erschuf." The symphony is laid out on broad lines and it bespeaks lofty endeavor and a large degree of technical skill. It represents a great amount of toil, but it is far greater in intention than in effect. Real musical inspiration is lacking; great in conception, it is weak in execution, nor did the fearful dissonances in which Hausegger so freely indulges in any way help to dispel the disappointment; on the contrary, they emphasized the paucity of ideas. The novelty met with a very cool reception. A few adherents applauded with great vigor, but the majority of the audience remained apathetic, while a few even hissed. With Hausegger it is as with Weingartner,

they are both conductors of the first rank, but as productive artists they must be rated considerably lower down in the scale. The Beethoven eighth symphony and Wagner's "Kaiser Marsch" were the other numbers of the Strauss program. Richard the Second interpreted the work of his esteemed colleague with loving care, but even he, with the assistance of the magnificent Royal Orchestra, could not achieve a victory for it.

A very favorable impression was made by Adele Clément, a French cellist, who appeared here with the Blüthner Orchestra, playing the Saint-Saëns A minor concerto under Fritz Busch, and Friedrich Gernsheim's seldom heard concerto for cello, op. 78, under the direction of the composer. Mlle. Clément draws an excellent tone from her instrument; she has technical facility and accuracy and she phrases with good taste; her playing is characterized by finish and also by musical intelligence. There is nothing of a revolutionary character in Gernsheim's music, but it is pleasing and lies well for cello. Marianne Munk, a youthful pianist, assisted in this concert, playing Weber's "Concertstück" and several solo numbers, including Brahms' left hand arrangement of the Bach chaconne, an arrangement, by the way, that is very little played. Her performance with orchestra was uneven, there being a noticeable lack of independence, but in the solo numbers she revealed a facile technic and excellent tone.

Carl Friedberg, of Cologne, a pianist who enjoys a great reputation in Germany as an ensemble performer, appeared here at a concert given by the Hugo Heermann Quartet on Saturday evening, playing together with Heermann and Jacques van Lier the Brahms B major trio. Friedberg's performance of this beautiful work justified his reputation as a chamber music interpreter. He has a virile and convincing style, a technic that is notable for clearness and reliability, unflinching good taste and also both intellectuality and feeling. The poetic and contemplative moments in the lovely adagio were exquisitely brought out by him and the beautiful, haunting theme of the first movement was

proclaimed in a most feeling manner. In Heermann and Van Lier he had two worthy associates, so the performance of the trio as a whole was altogether admirable. The subscription concerts of the Heermann-Van Lier Quartet have come to be an important and regular feature of the concert life of the German capital and they are also steadily gaining in attendance. The other members of the organization are Maximilian Ronis, second violin, and Ernst Breest, viola. The program comprised, besides the Brahms trio, Haydn's quartet in D major, op. 64, entitled the "Lark," and Schubert's posthumous quartet in D minor. Hugo Heermann is an admirable leader for a chamber music organization. His vast experience and his predilection for this form of music, coupled with his superior musicianship and his well known qualities as a violinist predestined him for this kind of work. Jacques van Lier is a cellist of splendid attributes, of which his large and warm, appealing tone, his virtuoso technic and his absolute reliability as a musician are the most noteworthy.

Fannie Bloomfield Zeisler's first piano recital, which was given in Beethoven Hall, was a brilliant success. The celebrated pianist was in excellent form and she infused into her playing an unusual amount of poetry and emotion. The infinite variety of tonal nuances she always has at her command enabled Madame Bloomfield Zeisler in each particular case to produce just that tone color necessary to make the phrase shine forth in all its beauty. The artist revealed in this respect a rare versatility of touch. Her program consisted of Beethoven's minuet in E flat major and the choir of the dervishes and Turkish march from his "Ruins of Athens"; Schumann's "Papillons" and toccata; the Chopin B flat minor sonata; Brahms' rhapsody, op. 119, No. 4; a scherzo by Kaun; a gavotte and musette by D'Albert; Liszt's "Liebestraum" No. 3, and Schubert's "Hark, Hark the Lark" and "Erking." At the close of this program the applause was so vociferous and prolonged that Madame Bloomfield Zeisler graciously added three encores. The great variety of pianistic and musical attributes necessary to a consummate rendition of this program was always in evidence in Madame Bloomfield Zeisler's playing. Now it was her technical accuracy and brilliancy, as in the Schumann toccata or the Schubert "Erking"; again it was her deep feeling and subtleness of phrasing, as in the first movement and the funeral march

of the Chopin sonata; or it was the capricious lightness of her reading of the Schumann "Papillons," and then the sentiment and deep feeling with which she invested the Liszt "Liebestraum," that held her listeners enthralled. The artist's temperament was always in evidence, even her more subdued utterances being full of well controlled passion. The Berlin critics have acclaimed her playing at this recital with singular unanimity. One of the principal ones, Ludwig Hirsch, writes in the Börsen-Courier:

What always offers pleasure in the playing of this artist is the refinement of her technic and her beautiful touch and the fact that she never oversteps the borders of the beautiful, not even when playing with force. Her interpretations are always interesting and her tasteful delivery is by no means lacking in verve and musical temperament. These qualities were illustrated in her reading of the Chopin B flat minor sonata, which was a thoroughly fascinating pianistic performance. The funeral march and the presto, in particular, are rarely heard in such finished and effective rendition. That the large audience was of the same opinion was proved by the warm reception accorded the artist.

Other prominent critics here have written in a like vein, so Madame Bloomfield Zeisler has every reason to be satisfied with the results of this, her first recital. She will be heard in a second one in March.

Louis Persinger, the young American violinist, who continues to win new triumphs of increasing brilliance as the season advances, is being heard occasionally, besides his public concerts, in private musicales of social prominence. He and Arthur Schnabel played recently at the studio of the Baron von Schlippenbach in Dresden, the guests being members of the Court, including the Prime Minister and several members of the cabinet. On March 18 Mr. Persinger is to appear as soloist at a concert to be given in the palace of the Baroness von Kaskel for the Court society. The Baroness von Kaskel gives two important concerts at her home each year, the soloist of the first one having been Emil Sauer.

As already reported to THE MUSICAL COURIER by cable, Emil Paur is to succeed Dr. Carl Muck as conductor of the Berlin Royal Opera. It is a curious coincidence that Muck should go from the Royal Opera to Boston, and Paur, who was formerly the leader of the Boston Symphony Orchestra, should take Muck's place in Berlin. The principal daily papers have written lengthy articles on Paur's appointment and some of them have published his picture and all of them have given an account of his life. Emil Paur's importance as a conductor and his successes in America at the head of the Boston Symphony, the New

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York Philharmonic and the Pittsburgh Orchestras are still so fresh in the memories of MUSICAL COURIER readers that it is not necessary here to dwell upon his great abilities as an artist. Last season Paur gave a concert at the Philharmonic with the Philharmonic Orchestra, appearing in the threefold capacity of composer, conductor and pianist. After directing a splendid performance of his own symphony, he sat down at the piano and played in a remarkably finished manner the Brahms B flat major concerto. There are few conductors, indeed, who would be equal to that.

Mr. Matoff, the Montreal violinist, who came over here last autumn to spend the season, has been obliged to cut short his stay because of a sprained arm, which prevented him from carrying out his plans of studying. He has returned to Montreal and resumed his teaching.

The net receipts of Eugen d'Albert's concert, about which I wrote last week, were 9,000 marks, which sum the famous pianist has presented to the fund for the benefit of the widows and orphans of the Philharmonic Orchestra.

The Stern Conservatory, about every two weeks during the season, gives a public pupils' concert, at which the advanced pupils of the Conservatory play (both with and without orchestra) the standard works of the singers, violinists and pianists' repertory. The Conservatory has given eight such public concerts thus far this season and the programs have contained the best works included in the classic literature. Quite a number of budding young artists have thus had an opportunity to appear in public, and their playing and singing have testified to the high standards maintained by this institution. Tomorrow a concert is to be given again, and one of the numbers is Liszt's B minor sonata, which is to be played by Rudolph Winkler, a pupil of Martin Krause. A great pedagogue like Krause would not allow his pupil to perform such a pretentious work in public unless he were far advanced. Eight other pupils will also be heard. Among their offerings are included an aria from "The Magic Flute" and the Beethoven sonata, op. 109.

Breitkopf & Haertel have just published a little book, entitled "Führer durch die Volksausgabe," of compositions published by the firm.

Tina Lerner is at present on a tour of England, where she is meeting with brilliant success. Her performance of the Tchaikowsky concerto at Bournemouth and her playing at the Ballad concerts in London and also at Middleborough and Hartlepool have been acclaimed enthusiastically.

Dora von Moellendorf, the gifted young violinist, is gradually making her way as a soloist in Germany. She recently introduced to Berlin with much success a new concerto by Edward Behm. During the past year she has made great progress, both from an instrumental and a musical point of view. Her technic is firmer and more reliable, her tone has become sweeter and purer; the young lady has a natural simplicity of style and touch of feminine charm that make a strong appeal.

From New York the cabled news of the rumor of the death of Xaver Scharwenka amused that artist very much.

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Scharwenka is looking forward with keen anticipation to his American tour under Johnston's management next season. He enjoyed to the full his sojourn in our country last Winter and meeting again his hosts of friends in all parts of the United States. He now is practising regularly and will be in excellent form next winter, so that his tour



XAVER SCHARWENKA

promises again to be one of the interesting features of the season.

The plans for the new Berlin Royal Opera House by the four architects, Ihne, Saaling, Littmann and Grube, now are nearly finished and will soon be laid before his Majesty the Emperor for approval. The plans have been worked out in accordance with the expressed wishes of the Kaiser. The auditorium is to accommodate 2,500 persons, a considerable increase over the seating capacity of

the present Royal Opera House, which has only 1,800 seats. It is the Kaiser's desire that this increase in seating capacity over the old house shall not be for the benefit of those who can afford to pay for high priced seats, but for the general public at moderate prices. The exterior and interior decorations of the new building are to be by no means lavish, but of pleasing simplicity. Popular productions at reasonable prices are promised on the completion of this new home of the Berlin Royal Opera, work upon which will be commenced as soon as the plans have been approved and the old Kroll establishment torn down to make room for the new building.

ARTHUR M. ABELL

BUFFALO MUSIC.

BUFFALO, N. Y., February 28, 1912.

The piano recital recently given by Monica Dailey at Convention Hall attracted many musicians and students. Miss Dailey has spent three years in study in Vienna, and it was quite apparent from her reception at the recital that the Buffalo public was proud of her success.

An excellent program was given at the Twentieth Century Club February 21, by pupils of Charles Armand Cornelle. The recitals take place annually and are enjoyed by the invited guests. The best work of the evening was done by Nora Fell, Cora Jean Allan, Minnie Schultz and Helen Hammersmith.

Convention Hall was filled for the concert given there recently by Mina Morgana, the coloratura soprano, who was assisted by Frederick Star True, bass of St. Paul's Cathedral, and Mr. Mendoza, flutist. Madame Blaauw was the piano accompanist. The program included Bellini and Gounod arias; the "Mad Scene" from "Lucia," and the Proch "Variations."

The solo quartet at the Church of Christ, Scientist, has been re-engaged. The singers are Marion Kener, soprano; Kate Sherbourne, contralto; George Troup, tenor, and William Stuart Jarrett, bass. Wilbur F. S. Lake is the organist.

Mark Andrews gave an organ recital at Convention Hall, February 25, assisted by Margaret Townsend, violinist, with William J. Gompf as accompanist.

William G. Kerr, the local manager, has engaged Alice Nielsen and her company to fill the cancelled date of the Eames-Gogorza concert.

V. K.

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PARIS

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1, SQUARE DE LA TOUR-MAUBOURG,
PARIS, February 20, 1914.

Our esteemed contemporary, Le Matin, publishes some material regarding Massenet which is too good not to repeat. Massenet won the Prix de Rome in 1863, at the age of twenty-one, with his cantata "David Rizzio." This is



ANDRE MESSENGER, OF THE OPERA.
(From "Comœdia.")

information which will be found in any complete dictionary of music. What is not so well known is that he tried for it a year earlier and failed. A record of this has been found on the wall of the room in which he was confined during this contest. Drawn roughly there in pencil is the picture of a most disreputable cab and horse with a legless driver sitting on the box wearing a top hat and smoking a pipe. Above this is written in Massenet's hand "Contest of 1862. Locked up Saturday, May 17. Subject of the cantata: 'Louise de Mezieres.'" Beneath the horse is written in large letters, "At a walk at this late hour!"—as if the young composer were disgusted with his progress. Finally, in a sort of frame made of hunting horns and cupids, is the diary, which follows:

Jules Massenet. "Louise de Mezieres," 1862.

Saturday, May 17.—Nothing.

Sunday, 18.—Absolutely nothing.

Monday, 19.—Nothing.
Tuesday, 20.—Air of the shepherd, andante.
Wednesday, 21.—Beginning of the duet.
Thursday, 22.—Duet.
Friday, 23.—I finished the duet.
Saturday, 24.—Copy.
Sunday, 25.—Trio.
Monday, 26.—I sleep till nine o'clock. Duet.
Tuesday, 27.—Trio, copies, second part.
Wednesday, 28.—I am sick.
Thursday, 29.—Orchestration of duet.
Friday, 30.—Nothing.
Saturday, 31.—Orchestra, composition of general ensemble.
Sunday, June 1.—Finale.
Monday, 2.—I doze until five o'clock.
Tuesday, 3.—Orchestra and interludes.
Wednesday, 4.—Orchestra, copy for Institute.
Thursday, 5.—Orchestra. Rewrite a number of things.
Friday, 6.—Love scene.
Saturday, 7.—Orchestra. Rewrite the trio.
Sunday, 8.—Finish the trio.
Monday, 9.—Orchestra. Finish the copy.
Tuesday, 10.—Left my cell at 11 o'clock in the morning.
Evidently Massenet's inspiration did not flow with the ease and rapidity that it does at present. Here are more than three weeks of hard work with very little result; for the prize was awarded to Bourgault-Ducoudray, who has since failed to maintain his supremacy, and has died the natural death of the uninspired.

Before an audience that completely filled the Salle des Agriculteurs, George Henschel made his first appearance in Paris on Tuesday evening, February 13. It seems remarkable, almost unbelievable, that the great Henschel in all of his glorious career had never been heard here, but we are assured that it is so. It was an event long waited for and anxiously expected, and drew together a select audience of genuine lovers of song in the purest sense of the word; a critical audience, perhaps, and one well able to appreciate a thoroughly artistic performance. The result was a triumph for the great German singer. Henschel seems truly endowed with the blessed gift of eternal youth and vigor. His voice has lost none of the freshness of early days, and his interpretation seems to have gained a certain delightful buoyancy, the charm of freedom and almost boyish good humor, and his accompaniments have often the air of an improvisation. It is as if, in the absolute mastery of his art, he could let go, could free himself from all restraint, could let his fancy wander at will. This was especially true in two rollicking airs from the operas "Almira," by Handel, and "Don Calandrino," by Cimarosa. Such gay robustness would be hard, indeed, to equal, impossible to surpass, and both of these arias took the audience by storm. From the well expressed gloominess of Beethoven's "In questa tomba," and the tragic passion, no less fervently interpreted, of Schubert's "Gruppe aus dem Tartarus," we pass on quickly to the gem of the

evening, "Das Wandern," by the same composer. In this, Henschel produced an atmospheric charm, a feeling of the open road, the joy of utter freedom, the desire to escape from the humdrum monotony of daily toil which is at the base of all human nature and which must certainly have inspired Schubert when he wrote this delightful song. In response to an insistent encore, it was repeated. It is impossible here to go over the whole program in detail. In addition to those already mentioned, there were songs by Schumann, Brahms, Dvorák, Wolf, Henschel and Loewe. Needless to say, they were all interpreted with the same perfect understanding and artistic mastery. Mr. Henschel was in splendid voice and his success was so great that it is probable that he will return here later in the season for a second recital. He leaves now for England, where he is to be heard in a series of recitals both in and out of London.

Among the young musicians who are rapidly coming to the fore here in Paris are the violinist Marcel Chailley and his wife, Celiny Chailley-Richez, pianist. Mr. Chail-



A DRAWING BY MASSENET.

ley has appeared frequently this season, accompanied by Madame Chailley, in sonatas, concertos and suites for violin and piano, and Mr. Chailley is also in great request with his excellent string quartet, the appearances of which as "assisting artist" in recitals and concerts of all sorts are too frequent for detailed mention. Mr. Chailley being not only a virtuoso on his instrument, but a broadly educated musician as well, lends to the playing of his Quartet a solidity of tone, a perfection of interpretation, an exactitude in ensemble that are rare and precious qualities. Madame Chailley-Richez is also frequently heard, and possesses a charm and delicacy of style, and at the same time a force and vigor, which render her performances particularly delightful. In a song recital recently given by Madame Brasseur, assisted by Madame Chailley, she introduced the lovely "Papillon," dedicated to her by the composer, Theodore Dubois, and played also pieces by Chopin and Schumann and a sonata with cello by Boëllmann, and scored a decided success by the poetic charm of her interpretations. At a concert given recently by M. and Madame de Lausnay, Mr. Chailley was heard in the

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Bruch concerto, giving evidence of his complete mastery of his instrument and thorough musicianship. He possesses a fine old Italian violin, from which he draws a tone of wonderful depth and penetration, a tone at times full of tender sweetness, at times trumpet-like, but never harsh or rasping, even in the heaviest G string passages. He was heard with no less success at the "Matinee d'Art," in a program devoted to Grieg. Here he gave a brilliant reading of the sonata in C minor, and an altogether exceptional interpretation of the quartet in G minor. It is evident that Mr. Chailley is a violinist of altogether unusual ability and musicianship.

The recital given Thursday by Mlle. Chassaing, pianist, was principally remarkable for her excellent rendition of two pieces by Louis Aubert, composer of "La Forêt Bleue," and of many other compositions in various forms, which place him undoubtedly in the front rank of French composers. These two pieces were "Mazurka" and "Lutins," the former delightfully simple (though not easy to play), and the latter a brilliant tone painting, filled with the mysterious charm of the goblins, of fairy tales, of gnomes and naiads. The chief characteristic of Aubert's music is that he has succeeded in taking all of the most modern harmonies, of making them his own, lending them his own individuality and making them sound like the most natural of inspirations, not like mere experiments in fields unknown, which is all too often the result of extreme modernism. We often hear the remark that such and such a modern composer "goes too far"! Aubert goes just as far as any composer, but his work never has the appearance of going "too far." He has the advantage of being young. He has turned to his own useful ends the experimentation of Debussy, d'Indy, Fauré, Chausson and the rest of the advance school. He has solidified and crystallized their efforts and will perhaps surpass them.

Mlle. Yvonne Astruc, a young lady violinist whose playing possesses much charm, was heard in recital on Saturday, rendering, among other things, the concerto for piano, violin and string quartet by Ernest Chausson, an interesting work, rather more satisfactory to the pianist than to the violinist, and splendid both in conception and construction. It is greatly to the credit of Mlle. Astruc to have played a composition so thoroughly musical but so little calculated to exhibit her own playing. Other pieces on the program served to exhibit this, however, and to give us a high conception of this young lady's ability and talent. Among the most interesting of these was an "Invention" in B flat by Bach, arranged for violin solo and strings by Enesco. It consists of an andante, aria, gigue and fantasia and is a most excellent arrangement. Mlle. Astruc showed herself particularly in sympathy with this classical composition, and played it with a sort of mystic fervor, which denotes genuine love for the works of the great old master. The same characteristic was evident in pieces by Beethoven and Corelli, and in a set of Kreisler arrangements, which called forth a stormy encore. Mlle. Astruc's playing possesses the sharpness that denotes a strong, nervous left hand, and is characterized by poetic charm and delicacy without lacking strength, much sentiment, and a full, clear tone. The pleasure of the evening was much enhanced by the really splendid accompaniments of Marcel Chailley and his String Quartet.

The list of concerts is interminable. There is the Society of the Friends of Brahms, where Cortot and Lenart de Zweigberg were heard in sonatas for piano and cello. Both of these men are masters of their instruments, and their ensemble work is excellent. As to the other Friends of Brahms, Mlle. Philippi is not his friend or she would not sing his songs. The Capet String Quartet began its task of playing through the Beethoven quartets by giving Nos. 4, 9 and 16; an excellent performance, welcomed by your correspondent with delight. The Soudant String Quartet gave a matinee, assisted by Paul Vidal, the composer; Mlle. Charny, contralto of the Opera and Madame Long, pianist. Vidal showed himself to be an excellent composer and accompanist of his own compositions. Note particularly "Le plus doux chemin," with viola obligato—a lovely song. The first "Valse Caprice," for piano, by Gabriel Fauré, is also a very attractive concert number.

A new society, called the Salon of French Composers, which is to exhibit new compositions just as the Salon exhibits new pictures, had its first "exhibition" last night. A detailed account of it will be given next week.

Thuel Burnham on Sunday again showed his skill as a teacher through the intermediation of his artist-pupil, Mrs. MacArthur, the well known amateur of New York, who is enjoying a winter of study in Paris. Mrs. MacArthur played the "Enoch Arden" music of Richard Strauss, the poem being recited by Penelope Peterson, and scored a genuine success. Among those present were Baronne de Wardener, Mrs. David J. Hill and Miss Hill, Mrs. Lily,

Mrs. Edwardes, Miss McLean, Mrs. Raines, Mrs. Hughes, Mrs. and Miss Criticos, E. Connell, Mr. Holman-Black, Mrs. Winslow Skinner, Mrs. Herbine, E. Wilson, Mr. Delma-Heide, Mr. Ogno, Mr. English, Mrs. George Hughes, George Chais, Mr. Engelese and Mrs. Hubbard.

Moszkowski is in Paris again.

Wager Swayne's brilliant pupil, Georgia Richardson, played last night at the Students' Atelier Reunion, and scored a most unusual success. She has been engaged to appear as soloist for the Concert Touche on March 17.

Adele Margulies Trio Concert.

The closing concert of the series of three given by the Adele Margulies Trio, with Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Leo Schulz, cellist, took place at the Carnegie Lyceum, New York, on the evening of February 27. Musical pessimists have often declared that chamber concerts, although the purest form of music, are not well attended by musicians en masse owing to their preference for a more sensational form of musical expression. The statement, however, can be disproved in the case of this organization, which fills the auditorium at every concert with a thoroughly discriminating audience. The program on this occasion included the Schubert trio in E flat major, two movements of the violin and piano sonata in D major by Goldmark, and the Brahms quartet in G minor, with Joseph Kovarik assisting artist on the viola.

Although nothing new was attempted at this concert, the playing was of the recreative order, which rehabilitated

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these compositions, so that they sparkled anew with life, color and musical values.

Frederic Gerard Touring France.

Frederic Gerard, the young violinist, is touring France at present. Early in the autumn he will play in Ger-



FREDERIC GERARD.

many, and after his appearances in the Vaterland he comes to America for the season of 1912-1913.

MYRON W. WHITNEY

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MUSIC IN BRUSSELS.

BRUSSELS, February 19, 1912.
15 Rue Forestiere.

Musical circles are regretting the departure of the Zoellner family. This interesting quartet of artists have made Brussels their headquarters for the last four years, and in that time have acquired a host of friends and admirers. They leave soon for America, where they are engaged for an extensive concert tour which will last well on into the summer.

Lovers of opera are also reveling in a far more varied program than has been the offering of the Monnaie for some years past.

Brussels concert and opera goers are rejoicing in the splendid work of Otto Lohse since his installation as chef d'orchestre at the Monnaie. The series of Beethoven festival concerts were a source of unalloyed joy to music lovers, and were given to packed houses. Under Lohse's skillful direction the general work of the orchestra is greatly improved in every particular, attack, shading and ensemble.

The second concert of the Conservatoire Royale, under the direction of M. Tinel, was, as usual, largely attended and very successful. The presence of the Queen of Belgium lent added glory to the occasion. Herself a clever violinist, she takes the keenest interest in all that pertains to good music and frequently graces the concert halls with her charming presence. The program for the afternoon included the much talked of "lately discovered" Beethoven symphony in C major, supposed to have been penned in 1793. Excellently rendered though it was, and of sufficient interest perhaps to repay the hearing, there are, however, no distinguishing marks that place it on a level with the other works of the master, and it requires a vivid imagination to exalt this work to the plane occupied by the nine great symphonies. Marie Philippi, contralto soloist, carried off the honors of the day. The nobility of style and thorough musicianship displayed in the solo from the two cantatas of Bach and the rhapsody of Brahms, as well as the richness of tone, warmth of sentiment and musical feeling with which the group of lieder from Schubert and Brahms were given, earned for the fair soloist a gratifying success and compelled an encore. M. Minet, the well known pianist of the conservatoire, was the accompanist.

The present scribe is more than pleased to know that an American Students' Club for girls was opened to American girls and their friends February 1. This is a long looked for and welcome announcement. Up to the present day there has been no effort of any kind to establish a club of this nature, and this one is sure to fill a long felt want. The club is located at No. 4 Rue Rodenbroeck. Tea is served every afternoon, and there are no dues. There is a bureau of information connected with the club, and girls who are strange to the town and in need of advice will find it a very material help.

Beatrice Hosborough, the clever young violinist, who is at present coaching with Oskar Back, expects shortly to leave for America, where she will be heard in concert.

Jacques Blumberg, of St. Louis, formerly a pupil of César Thomson, and well known as a violinist of great promise, was in Brussels for a few days, greeting old friends. Blumberg is on his way to Egypt, where he is engaged for concert work until late in the spring. R. M. DAY.

Sacramento Saturday Club Recitals.

The 324th recital at the Saturday Club, Sacramento, Cal., took place on February 13, at the Theater Diepenbrock. The program was furnished by Elsa Ruegger, cellist, with Gertrude Ross at the piano. The 325th recital was given on February 17, in the High School Auditorium, by Anna Gilbert, Alda McBride, Edna Barnes, Mrs. J. N. Wilson, Pauline Johnston, Bernice Smith, Edith Hammer and Norma Smith, with Zuelettia Geery at the piano.

DRESDEN

Dresden Bureau of THE MUSICAL COURIER,
Eisenstuckstr. 16, February 1, 1912.

The second evening of the Brussels String Quartet was better visited than the others. It is indeed high time that Dresden awakes to the fact that this famous quartet stands too high in its performances and in its well deserved reputation to be neglected lightly by the apathetic Dresden public. A fine cameo piece was the quartet of Boccherini in A major, op. 33, which was performed with technical finesse and musical understanding. The Brahms B flat major quartet was played expressively, the fine solo of the viola, done by Miry, deserving special mention. I could not remain to hear the Dvorák trio, as an engagement in the Gewerbehause called me away.

At the Gewerbehause there was an American soloist, a pupil of Leschetizky, Howard Wells, who played with orchestra the F minor concerto of Chopin, and later the scherzo from the Liszt concerto. Mr. Wells has fine technique, sympathetic touch and a poetical vein all his own. His singing tone and light, pearly runs and trills, together with a marked sense for rhythm, rendered his playing most acceptable to the audience and showed that in Mr. Wells the piano world has a notable addition to its ranks. He played the Chopin concerto with finish and precision, investing it with delicate, melancholic and poetic character. The last movement was especially successful.

The piano recital of Telemaque Lambrino brought another of the many Liszt celebrations. For the tremendous power and enormous technical difficulties of the great Liszt sonata, Lambrino is well equipped in force, but he fails to invest the work with spirituality and psychical character, as did Eisenberger a few evenings since. Lambrino manifested easy and astonishing technical command, an exquisite lightness at times, yet he did not in my opinion really give the purest musical content of the compositions except in the "Mephisto Walzer," which was, in fact, a striking exception.

The Lieder Abend of Fred. H. Helwig introduced a young artist of promise and talent, who now is endeavoring to win his first laurels in concert. He has much in his favor, namely, a fine baritone voice, clear diction, and power of musical expression. What Herr Helwig needs is to develop on the side of artistic personality; for this he will probably require time, as seriousness of purpose is evidently not lacking—time to lose himself in his art, to gain self confidence, and to become more wholly impressed with the dignity of the mission and the message of his art. His program showed songs of Lully, Brahms, L. Aubert, Debussy, R. Laparra, and Hugo Wolf. Erika Binzer, the esteemed artist from Munich, who assisted, played with her accustomed skill and security the variations on a theme of Schumann, by Brahms, and the variations upon his own theme, by W. Courvoisier, whose acquaintance was made here some few years ago in the annual meeting of the Tonkünstler Verein of Germany. Fräulein Binzer does not seem to be a deeply subjective player, but endeavors to give the work as a whole without the personal note. Both artists were well received.

The concert of Nadine Landesmann and Anna El-Tour proved another agreeable surprise in the often rather dull level of a concert season. Fräulein Landesmann, a pianist of considerable attainments, played with enviable repose and command of her instrument, as well as with musical understanding of her work, and simplicity of manner. Musical expressiveness, excellent control of nuance, and generally exemplary pianism, with also unusual force in one so young, are her distinguishing features, to which may well be added an attractive personal presence. Fräulein El-Tour is a more mature artist. Gifted with a pure, clear, rather high soprano, and a resonant middle voice, Fräulein El-Tour endows all her work with true musical spirit; she has great warmth as well as refinement of feeling, and the power to give this expression in varying nuances. Exquisite personally and artistically was she in the songs of Liszt, "Ich liebe dich," "S'il est un charmant gazon," and the "Loreley." Altogether one might prophesy in Fräulein El-Tour a coming second Elena Gerhardt if she develops, as she seems to give promise of doing. Both in her personality and in her art she presents that most desirable quality, individuality. Enthusiasm grew throughout the evening and many encores were demanded.

One of the greatest of women pianists came to Dresden and appeared last Wednesday in the Palmengarten. She played here some years ago with the Royal Capella in the Opera House at a symphony concert and created a furore with her fiery temperament and her brilliant bravura.

"Demonic obsession" is all that one can name it when one hears Madame Bloomfield Zeisler play with orchestra. Madame Zeisler did some magnificent work last week in the Schumann toccata and in the Chopin B flat minor sonata. She was her old self, with all her customary brilliant technique, command of climactic and all shades of dynamic force, peculiar power of characterization, and individuality in creating or reflecting the style of a composition. All in all, Madame Bloomfield Zeisler has the real attributes of greatness. Of that the public gradually became aware, so that enthusiasm grew constantly and a large part of the audience crowded up to the podium demanding encores at the close.

At the benefit concert of the Conservatory for the Scholarship Fund of the Institute for Needy Pupils the program was devoted largely to choral and vocal works,



SILHOUETTE OF WILLY BURMEISTER.
(From the Vienna Konzertschau.)

the singer being a former pupil of Frau Prof. Orgeni, Margarete Strauch, of the Court Opera in Schwerin. There was, beside a violin concerto of Bruch in D minor, a refreshing change from the more hackneyed one in G minor. The former was played with a wealth of feeling and depth of musical penetration. The flutist, Kgl. Musikmeister Max Feiereis, also assisted in the flute obligato of the variations on a theme of Mozart, by Adam. Draseke's choral work, "Die Heinzelmännchen," was perhaps a little above the powers of the pupils. Yet as a whole their work, especially in Kluge's "Lass't mich ruh'n, lasst mich träumen," was commendable.

Luise Ottermann, whose long and severe illness caused much local regret, has become quite restored to health and has resumed work at the Dresden Conservatory and with private pupils. Fräulein Ottermann is recognized as one of the greatest interpreters of songs in the German musical world.

Leon Rains has just returned from a highly successful Gastspiel in Cassel, where he sang the role of Mephisto with enormous effect. He also visited Munich for concert and opera appearances. He has just received the title of professor from the Duke of Anhalt and is, I believe, the first American to receive this title, which in Germany is a title of merit and distinction. Some time since, Rains received the title of Kammersänger. The former makes his sixth decoration. In the Strauss Lieder Abend, given at the Volkssingakademie, Rains scored a tremendous hit. The large hall at the Singakademie was filled to the doors. Says the Dresdner Nachrichten: "The royal Kammer-

sänger, Professor Rains, achieved the work of a veritable hero, in his apparently easy fulfillment of this gigantic task of singing fourteen of the Strauss lieder. These were splendid performances, all upon a high, artistic plane, and it would be difficult to discover another singer equal to such performances. The manner in which he sang 'Das Lied des Steinklopfers' will not soon leave the memory." How nearly Rains was able to touch the hearts of the people was evident in the profoundly deep impression he made and the tremendous enthusiasm he aroused. He was acclaimed loudly and sang as an encore Wolf's "Feuerreiter." Rudolf Zwintscher was the accompanist, an artist who is a magnificent support, so that the balance between singer and pianist was about equally adjusted, each proving to be a fine complement to the other. Rains' program included the Strauss works in chronological order from op. 10 to op. 56.

Draseke and his family have been to Berlin, where his great work, "Christus," in three parts, is being given its first performance, as a whole work, by the Kittel Chorus of 350 voices. Reports have it that the work made a deep and profound impression. E. POTTER-FRISSELL.

MUSIC IN MEMPHIS.

MEMPHIS, Tenn., March 1, 1912.

Marie Greenwood Worden presented a delightful recital and operetta Monday, February 19, with the leading members of her class. The program opened with a duet from "Norma" by Mary Estes and Elise Hastings. "Good-bye Summer" was sung by Mamie Sherard. Nevin's "Country Dance" was played by Donna Monserrat. Lillian Wallace, Daisy McAllister and Mary Lipscomb each gave excellent numbers for the recital. The operetta "Love and Whist" was presented by Burl Grant, W. J. Quinn, Lillian Wallace, Alice McLaughlin and Elsa Gerber. Mamie Sherard was the accompanist.

This office is in receipt of an invitation to be present at a musicale at the apartment of Mr. and Mrs. C. B. Kelsey in Berlin, Germany. Mrs. Kelsey was for two terms the popular, progressive president of the National Federation of Musical Clubs, and it was during her administration that great advancement was made in the American composers' contest and music in public schools.

Mrs. St. John Waddell, at her social meeting of the Woman's Missionary Society, presented a musical program. Norma Teague gave a piano solo, Ardell and Addie Wills sang two numbers and violin solos were rendered by Lucile Walters and Francis Roudebush.

Members of the music study class of the Nineteenth Century Club are enjoying regular lectures on the operas by C. D. Johnson. Mr. Johnson takes for his subject the operas which will be presented at the Lyceum Theater, this city, during the week of March 8. For the last lesson he gave his hearers a vivid word picture of "La Boheme," illustrated with songs by the great artists reproduced on the Victrola. The subject for the next lesson will be "Faust." These lectures will be given every Thursday during Lent at the Nineteenth Century Club.

Cecil Fanning is to be the soloist at the next concert of the Memphis Symphony Orchestra, on March 5.

NOLA NANCE OLIVER.

Gerville-Reache Recital Program.

Madame Gerville-Reache, of the Philadelphia-Chicago Grand Opera Company, will give her New York recital in Carnegie Hall, tomorrow afternoon (Thursday). The contralto will be assisted at the piano by Joseph Allard, in the appended program:

Apaisement	Beethoven
Air de Jeannot et Collin	Nicolo
Der Tod und das Mädchen	Schubert
Saphische Ode	Brahms
Ich groesse nicht	Schumann
Aria da Chiesa (1672)	Stradella
Addio (dedicated to Madame Gerville-Reache)	Farelli
Piacere d'Amor (1740)	Martini
Nocturne	Eugenie Bauer
Hindu Slumber Song	Harriet Ware
Nightingale Lane	R. Axtel Wachtmeister
Elégie	Massenet
Le Nil	Xavier Leroux
With Violin Obligato.	
L'Enfant Prodigue	Debussy
Fedra	Camille Erlanger
Chanson Slave	Chaminade
Le Secret	Fauré
La Cloche	Saint-Saëns
D'Une Prison	Reynaldo Hahn

Madame Goetze-Kellner with Volpe Symphony.

Madame Goetze-Kellner, the soprano, is to be the soloist at the last subscription concert of the Volpe Symphony Orchestra, at Carnegie Hall, New York, Tuesday evening, March 26.

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NATIONAL FEDERATION OF MUSICAL CLUBS.

The Fortnightly Club, of Cleveland, Ohio, is a power in the community; its board of managers stands for high effort of a sustained and conservative sort, and in the long run accomplishes many fine things. The club is in the nineteenth year of its existence, and has eight hundred and fifty members. Its concerts, as the name implies, occur every other week, and have always been given in the afternoon until this season, when the experiment was tried of one evening concert in a series of twelve, for which tickets were sold to the general public. The program for this concert was given by the Flonzaley Quartet, and the audience was sufficiently large to justify the thought of making the evening concert a permanent feature. The afternoon concerts are largely of a professional character, and the custom of presenting to the club members artists of national fame has proved to be an admirable source of inspiration to the earnest student and much gratification to the average listener. During the season of 1911 and 1912 notable programs have been given by the Elsa Ruegger String Quartet, of Detroit, and Philharmonic Quartet, of Cleveland, while among the soloists will be found the names of Anna Miller Wood, of Boston, Cecil Fanning and Augusta Cottlow. Assisting local artists who are often called upon are Sol Marcosson, the well known head of the Violin Department at Chautauqua; Charles Heydler, cellist, and Felix Hughes, baritone. It was under the auspices of the Fortnightly Club that the first symphony concerts took place in Cleveland, and for many years the management of them was part of the regular club activity under the chairmanship of Mrs. Felix Hughes. The series has now passed into the hands of Mrs. Hughes, the club remaining her largest subscriber, and by its contribution of \$1,200 securing for each member three symphony coupons, which, attached to the season club ticket, may be exchanged for three admissions to symphony concerts. This arrangement has been of inestimable educational value to both active and student members. The Study Section of the club meets just before each symphony concert, to analyze the program to be given by the orchestra, and study its contents by the aid of mechanical players, or four hand piano arrangements of the music, whenever possible. A section for music extension utilizes the active members of the club in concerts given in public school auditoriums, settlement houses, homes for the poor and aged, etc. This year four neighborhood singing clubs have been formed in different parts of the city, meeting weekly. Instruction is given in sight reading and choral singing by competent teachers. A monthly meeting of student members has been inaugurated this year, and promises well. It takes place in private houses, with an informal social hour, and music furnished partly from its own members and partly by more experienced club members. This meeting opens the opportunity for acquaintance and the fostering of club enthusiasm. The management of the Fortnightly Club rests in a board of twelve members, elected from a voting body of eighty, which meets once a year or at the call of the president. The membership at large has no vote in the conduct of club affairs. The offices of director of afternoon concerts and chairman of the extension section are salaried positions. The yearly dues for associate membership are six dollars; active membership, three dollars (for which examinations are required); student membership, five dollars, entitling the members to twelve club concerts and to the sectional meetings, besides providing three admissions to the Cleveland symphony concerts.

Agnes Lapham, of Chicago (Amateur Musical Club), was the special guest of the Chromatic Club, of Boston, on its "American Morning," February 13. Miss Lapham played two groups of pieces and an encore. Her Bach and Beethoven playing was especially enjoyed. She played with great authority and freedom and beautiful tone.

The events of marked interest in the Beethoven Club, of Memphis, Tenn., for the month was the "artists' recital," by Maud Powell. Possibly at no time in the club's history has an audience been so thoroughly delighted. Madame Powell's power as a violinist is too well known to need comment. Her accompanist, Waldemar Liachowski, played with exquisite delicacy, which, alas! is rarely heard, and those who braved the blizzard to attend the concert felt thoroughly repaid for their efforts. Those interested in the musical growth of Memphis have noted with much gratification the rapid increase in numbers in the attendance at these monthly meetings. This mark of appreciation has stimulated this department to do better work. January 27 the following program was rendered, for which the chairman, Mrs. Carruthers Ewing, deserves much credit:

Polonaise, op. 53.....Chopin
Ellie Cursey.

A Forest Song.....Whelpy
Mrs. Albert Briggs.
Vorspiel (Lohengrin).....Wagner
Beethoven Violin Quartet.
Song, Siciliana.....Mascagni
Heber Jones.
Piano—
Serenade à la Poupée.....Debussy
Du bist die Ruh!.....Schubert-Liszt
Ellie Cursey.
Songs—
The Land of the Sky-blue Water.....Cadman
I Kiss the Little Flower You Wore.....Cora Roma
Mrs. Albert Briggs.
Lullaby.....Lackmund
Minuette.....Boccherini
Beethoven Violin Quartet.
Song, My Dream.....Tosti
Heber Moss.
Piano concerto, D minor (first movement).....Bach
Mrs. Carol Reynolds.
Quartet, La Provencal.....Dell'Acqua
Mrs. Charles R. Miller, Mrs. Albert Briggs, Miss Jordan,
Mrs. Carruthers Lancaster.
Accompanist, Miss Chamberlin.

The Department of Musical Culture met Wednesday, January 31, with a larger attendance than for any previous meeting. This department has chosen for its subject of study "Operas," and at the January meeting started upon Wagner's "Nibelungenlied." The analytical review of the first part of the trilogy was most ably conducted by the chairman, Mrs. Jason Walker, illustrated on the piano by one of the club's most promising musicians, Enoch Walton. There is great activity in the junior department of the club, and preparatory work has been started on "Haydn's Toy Symphony." This event is anticipated with much pleasure by the senior members. Between seventy-five and one hundred children will take part in this symphony. The second artist concert of the season will be a recital by Vladimir de Pachmann, who will appear on March 16. In addition to the change in officers already reported, Lucy A. Brickenstein, Washington, D. C., succeeds Mrs. R. C. Dean as State Vice President of the District of Columbia.

The Ladies' Saturday Music Club, of Muskogee, Okla., sends a Year Book of great interest. The club motto is the "Musical Rule of Three"—Patience, Perseverance and Practice. This club joined the National Federation of Musical Clubs in 1904 and the Indian Territory Federation of Women's Clubs, 1905. The calendar for the year is headed by the following appropriate quotation: "Lighter move the minutes edged with music." The programs included two meetings of "American Composers," one "Humorous," one "Modern English," "Modern Russian," "Modern French," one "Chopin," "Lohengrin," "Opera," "Grieg's Peer Gynt Suite," four "Miscellaneous Programs," a "Historical Organ Recital," a "Children's Day" and a "Memorial to William H. Sherwood," at which the following program was given:

Organ recital and prayer from Suite Gothique.....Boellmann
S. B. Gamble.
Invocation.....
Rev. O. E. Goddard.
Duet, O Morning Land.....Phelps
Mrs. Claude L. Steele and J. Morris James.
Biographical Sketch.....
Fannie E. Locke.
Solo, Eye Hath Not Seen From The Holy City.....Gaul
Mrs. Walter R. Eaton.
Paper, The Spirit of Life in Music Rhythm.....Wm. H. Sherwood
Mrs. J. B. Meserve.
Eulogy.....
Carroll S. Buckner.
Solo, Still, Still With Thee.....Schnecker
Mrs. Claude L. Steele
Organ.....
Mrs. T. T. Gaddy.
Reading.....
Mrs. J. M. Offield.
Organ, Offertoire (Fourth) de Saint Cecile.....Batiste
Mr. Gamble.
Hymn, Nearer My God to Thee.....
Benediction.....
Rev. Goddard.
Accompanists, Mrs. E. D. Beviitt, Mr. S. B. Gamble.

The Amateur Musical Club, of Chicago, had a most interesting meeting on February 12, in which two club members appeared, playing their own compositions, Elizabeth Garnsey Harvey and Mary Cameron. Both numbers were exceedingly modern in style. The program follows:

Four Preludes.....Elizabeth Garnsey Harvey
Prelude, The Waves.....Elizabeth Garnsey Harvey
Mrs. Harvey.
O liebliche Wangen.....Brahms
An die Nachtigall.....Brahms
Der Tod, das ist die kühle Nacht.....Brahms
Botschaft.....Brahms
Hazel Hendley.

Sonatina in E. Minor.....Mary Cameron
Miss Cameron.
Maman, dites moi.....Old French
Nachtgang.....Strauss
Wiegenlied.....d'Albert
Aria from La Boheme.....Puccini
Belle Forbes Cutter.
Praeludium e allegro.....Pugnani
Scherzo.....Dittersdorf
La Precieuse.....Couperin
Allegretto.....Boccherini
Caprice Viennois.....Kreisler
Mr. Rummel.
E. W. RULON, President and Secretary.

MUSIC IN SPARTANBURG.

SPARTANBURG, S. C., February 27, 1912.

Alessandro Bonci, the noted tenor, gave a recital at Converse College auditorium last night before a small but appreciative audience of music lovers not only of Spartanburg, but from the neighboring towns of Greenville, Tryon and Charlotte. Bonci had the same program which he has sung at the previous recitals of his present tour. It began with a group of seventeenth and eighteenth century compositions by Carissimi, Pergolesi, Haydn and Gluck, included a group of songs by American composers, and a group of French songs and was concluded with numbers by living Italians. After he had sung the last number on the program the audience remained seated and continued its plaudits until Bonci returned and sang what it had been hoping for all evening but feared, as the program drew to a close, it would not hear—the "Rigoletto" number for which he is especially noted, "La donna e mobile." Roberto E. Francini, Bonci's accompanist, played a piano solo—the overture to "Mignon"—as part of the program. In response to applause he played an additional number.

Bonci and his party were in Spartanburg three days. As the weather was inclement the tenor remained in his apartment most of the time and took advantage of the opportunity to examine about 100 of the numerous songs sent to him by American composers for his opinion. He said he was constantly besieged by composers who wanted him to pass judgment on their work.

The eighteenth annual South Atlantic States Music Festival will be held in Spartanburg Wednesday, Thursday and Friday, April 24, 25 and 26. The usual five concerts will be given. Wednesday night Gounod's "Faust" will be sung with an especially selected cast of soloists from the leading opera companies of the country, including the Metropolitan and Chicago Opera Companies. Thursday night Sir Arthur Sullivan's "Golden Legend" will be given its first performance at this festival. It will be sung by a quartet of soloists, a chorus of 200 voices and the New York Symphony Orchestra. "Artists' Night," Mary Garden of the Philadelphia-Chicago Opera Company, will be the star and will be assisted by George Hamlin, tenor, of the same company. The list of artists will include nine soloists. In addition to those named there will be: Gertrude Rennyson, soprano; Corinne Welsh, contralto; Paul Althouse, tenor; Arthur Middleton, bass; Ellison Van Hoose, tenor, of the Chicago Opera Company; Albert Janpolski, baritone, and Jeanne Jomelli, who returned not long ago from a successful tour of Europe.

The following item is from the society page of the Spartanburg Herald of February 25: "The last issue of THE MUSICAL COURIER, the leading musical magazine of America, which is published in New York, contains a picture of the pupils of Richard Burmeister, a great piano teacher, of Berlin. In the group is Julia Barrow, who graduated last year from Converse College. Miss Barrow was a pupil of Prof. J. C. Alden and was one of the best students of the college. Miss Barrow is spending a year abroad completing her musical education. Her teacher, Mr. Burmeister, attended the first music festival held in this city."

The Woman's Music Club met last Thursday at the home of Mrs. Howard B. Carlisle. The topics for study were "Hungarian and Bohemian Song Writers" and "Russian and Scandinavian Writers." The musical numbers were rendered by Mrs. Harry E. DePass, Mrs. Walter P. Maner, Marie Epton, Mrs. C. W. Godwin, Mrs. A. G. Blotcky and Mrs. W. J. Keller.

Reed Miller, the tenor, is a singer whose career is being watched with interest by Spartanburg people. His home formerly was near here.

Gruppe Reception for the Blommers.

Charles P. Gruppe, the Dutch painter, and Mrs. Gruppe gave a reception yesterday (Tuesday) afternoon at the Gruppe studio, 106 West Fifty-fifth street, New York, in honor of Mr. and Mrs. Bernardus Johannus Blommers, of The Hague.

Paulo Gruppe, the young cellist, now touring in this country, is the eldest son of Mr. and Mrs. Gruppe.



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Royal
Blankenburghe, Kursaal
Görlitz, Städtisches Orchester (twice)

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once each in Halle, Weimar, Hanover,
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THE KENNEDY,
WASHINGTON, D. C., February 23, 1912.

Heinrich Hammer, with the idea of bringing chamber music nearer to the pleasure and understanding of the masses, has arranged a series of Sunday matinees, at popular prices, to be given by the Heinrich Hammer String Quartet, in the Columbia Theater. The first of these matinees, called "An Hour of Music," will be given Sunday, March 3, 1912. The program will be the Mozart quartet G major and Beethoven quartet C minor.

The "Washington Festival Chorus" has been formed by Heinrich Hammer, and proposes giving a three days' festival in May, with the assistance of the Washington Symphony Orchestra. This is, and should be so accepted by Washington music lovers as a big thing and receive the financial as well as active support of the singers and people generally.

The appearance of Johanna Gadske at the New National Theater on the afternoon of February 6 was a triumph, the program as arranged being delightful, and the gracious response of Madame Gadske to insistent encores left no further argument as to the success of this wonderful Wagnerian singer. This concert was under the local management of T. Arthur Smith.

Elizabeth Reeside, soprano, soloist for the next Washington Symphony Orchestra concert, has been very ill with the prevalent throat trouble, but is now in much better health, and her friends expect a great success for her in this concert, which will be her first before going to Italy this spring for her debut in opera.

February 6, Arthur Clyde Leonard, organist of Metropolitan Memorial M. E. Church, gave a most successful concert, when he had the assistance of the church choir, a double octet and several prominent church soloists, among whom were Mrs. Nottingham, Annie Brett, contralto, and Helen Donohue de Yo, soprano.

Frank Norris Jones, teacher and assistant to Mr. Fabian, of the Washington College of Music, was heard Tuesday afternoon, February 13, at the Columbia Theater, in his first public concert since his return from Europe and two years spent in the West. Mr. Jones has a manner free from all pose and one was impressed with a feeling that he had much power in reserve. At times his reading was not altogether clear, particularly in the Schumann number, "In der Nacht," but in the main his performance was that of the finished student.

A most delightful affair was the banquet given in the ballroom of "The Highlands" by the Men's Club of St. Margaret's Episcopal Church. The pleasure of the evening was greatly enhanced by music supplied by a male quartet composed of Messrs. Hensley, Martin, Roderick and Moore, and solos by Helen Donohue de Yo, soprano, and Mrs. William Benham, contralto. Mrs. Benham was heard to advantage in "Gae to Sleep," by Fisher, and "Bonnie Bessie," and responded to several encores, as did Mrs. de Yo. Both these ladies are soloists at St. Margaret's Church, which has one of the best choirs in the city. Mr. Eldridge, organist of the church, was at the piano.

Marie Hansen, Danish pianist, has returned to Washington after a tour of the East and is arranging a series of musicales to be given Sunday afternoons in her studio in Lamont street.

After an absence of several years Anne Louise Powell, contralto, has returned to Washington and will soon be heard in concert and church work, as she held a prominent place locally in both positions before leaving her home city. Her first program will probably comprise her own compositions.

Under the local management of Katie Wilson-Greene, Jan Kubelik again appeared before a Washington audience which filled the Columbia Theater to more than its seating capacity, several rows of chairs being placed on the stage. Kubelik's technic amazes as much now as when first heard some years ago. The accompanist, Ludwig Schwab, is particularly to be commended for his wonderful subordination to and yet full sympathy with the violinist.

The sudden sailing for Europe of Emma Eames and De Gogorza places Mrs. Wilson-Greene in a dilemma, as she had them booked for a recital here on March 15. The

first in a series of "Musical Teas" at the Playhouse arranged by Mrs. Wilson-Greene was a success, as she brought on Kathleen Parlow as artist for the occasion.

Henry H. Freeman, organist, has announced the program for the fourteenth annual series of Lenten organ recitals at St. John's Church. The second recital will be given March 2, by G. Thompson Williams, Washington; March 18, Ralph Knider, Philadelphia; March 30, Loraine Holloway, Baltimore; and three recitals by the regular organist of the parish, the first of which will be the occasion for the use of the new four manual organ given in memory of Col. James Lowndes by his widow.

Mrs. A. M. Blair, director of the Monday Morning Music Club, is responsible for a most splendid recital by Florence Hinkle, soprano, and Charles Gilbert Spross, composer and pianist, at the meeting of the club on Monday, February 19, at the New Willard.

The Rubinstein Club, a chorus of women's voices under the direction of Mrs. A. M. Blair, is rehearsing "The Nightingale and the Rose," which will shortly be heard for the first time in Washington.

DICK ROOT.

MUSIC IN DALLAS.

DALLAS, TEX., February 21, 1912.

The Southwest is to be congratulated in securing such an able director as Carl Venth for the Dallas Symphony Orchestra. He has surrounded himself with high class musicians. Those who were fortunate enough to attend the concert on Sunday afternoon, February 18, at the Coliseum, enjoyed a musical treat not to be forgotten. Every number brought forth enthusiastic applause, and several were repeated. The violin solo by Walter Fried was well received. The program was as follows: Swedish coronation march, Svendsen; overture, "Rienzi," Wagner; intermezzo, "Thais," Massenet; violin solo, Walter F. Fried; "Tartaren Reveille," Machts; "The Voice of Chimes," Luigini; "Entrance of the Bojars," Halvorsen; "Marche Slave," Tchaikowsky; "My Queen," Bucalossi; fantasia.

An excellent musical recital was given last night by the choir of the Central Christian Church, with the assistance of Bama Bishop, Mrs. Robert Knight, sopranos, and the Central Male Quartet—D. E. Compere, first tenor; Robert Knight, second tenor; R. O. Duff, second bass; W. W. Hawkins, first bass. The choir is under direction of Robert Knight. Louise Oram is organist.

At the Dallas High School Auditorium the Glee Club of the Agricultural and Mechanical College will devote this evening to instrumental and vocal music.

Pupils of Mamie Folsom Wynne gave a musicale recently. Those appearing in the program were Edith Wilbar, Viola Ritter, Mrs. J. F. Halton, Leslie E. Sparrow, Wilma Payne, Genevieve Laughlin, Walter R. Wynne, Bertie Payne, W. O. Smith, Thomas Barnes, Maggie May Fife, H. Z. Barlow and Olive Rowe. The composers represented on the program included Brahms, Cowen, Van-nah, Lohr, Bartlett, Homer, Moszkowski, Hahn, Salter, Lang, Bingham, Dudley Buck, Ardit, Allitsen, Metcalfe, and Jakobowski.

HERMAN COHEN.

Demand for Teachers at Babcock Agency.

Mrs. Babcock's International and Educational Agency, Carnegie Hall, New York, is receiving a large number of inquiries for teachers in schools and colleges for next season. This is very unusual for this time of the year, showing that the old method of procedure, that of waiting until the last moment, has been abandoned. The heads of the institutions have discovered that "the early bird catches the worm," therefore, they are bestirring themselves earlier than usual this season in order to secure the best selection. Mrs. Babcock has made a specialty of this line, and, as her agency is recognized as one of those able to furnish competent instructors, it is not strange that a larger number of inquiries than usual should be coming at so early a date.

Flora Wilson in California.

Flora Wilson is making another tour of California. The American soprano is booked for concerts and recitals in Oakland, Stockton, San Diego, Riverside and two special concerts in the Normal School at San Jose. On her return East, Miss Wilson will appear at concerts in Phoenix, Ariz., Austin and Fort Worth, Tex., Sioux City and Red Oak, Ia.

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"And I," said the Colonel with an effusive dental smile, "I need the power of a massive intellect like your own to help me in my present political precarious predicament."

"You need all the genius you can secure," replied the modest knight.

"This is the problem," said the eminent military civilian, adjusting his eye glasses. "If Washington—one of my predecessors, you know, hem!—if Washington with a population of 3,000,000, let us say, found that two terms were all that a president should have, how many terms may a president have in a nation of 90,000,000? Do you get the idea?"

"At that rate," replied Don Keynote, "your rule would endure about as long as the Bourbon kings of France, or, perhaps, the Plantagenets of England."

"There must be a logarithm by means of which the calculation can be simplified. The value of the population, m, has been found. I am now seeking the value of the term x. The values of the sin x and the tan x of this political logarithm are beyond me at present."

"I'm afraid I can be of no help to you in log-rolling."

"Log-rolling! Log-rolling!" exclaimed the learned Doctor of Oxford University, "who said anything about log-rolling? That vice belongs to my political enemies. I said logarithms—you know—the higher mathematics—don't you know?"

"I have no knowledge of higher mathematics. Being a musician I find that simple addition suffices for all my earnings, and simple subtraction for my spendings. There is no multiplication. The three terms I know of which apply to presidents are, good, bad, and indifferent. But tell me, honor bright, do you expect to get into the White House again?" asked Don Keynote.

"Bless your heart, no! Of course not. I do this merely to wreck my party. The other side will win. We shall have free trade, cheap food, and those villainous trusts will be killed for ever. Posterity will understand me. I leave all to the future. On the site of this office there will yet be unveiled a monument to St. Theodore," exclaimed the martyr, brushing a salt tear from his nose.

The knight's voice was shaky with emotion as he asked, "Then you do this simply and solely to smash the trusts?"

"I do," said the Colonel, as solemnly as if he was being married. "And it is because of the musical union in particular that I take this life term lockstep. You musicians have a union—practically a trust. You are shoving your prices up, up, higher and higher. The day is not far distant when the poor, struggling, impoverished theatrical managers will be unable to afford orchestras. Now, sir," exclaimed the human dynamo, pounding the table, "if there are no orchestras there will be no talking in the theaters! And if talking should go out of fashion, where, where will I be?" he gasped, sinking back into his chair.

The knight stood in silence, unable to answer.

"No, no," continued the ex-president elect, wiping the perspiration from his corrugated brow, "I must take no chances on a musical trust."

"But supposing, for instance, that the country rejects you and the Democratic party also, and a trust fostering president comes into power," ventured the Don.

"In the case of such a calamity my true greatness will be seen. Do you think I will meekly fold my hands and submit to fate as Napoleon did on St. Helena Island, or as Marc Antony did after the battle of Actium? Not me. I'll beat those ginks to a frazzle. I shall throw all my energies into the encouragement of music. Musical instruments shall be multiplied by the thousand. Music must be heard everywhere, so that no one can have any excuse for not talking."

"What instrument do you prefer?" asked the knight.

"The name of Roosevelt, sir, has long been associated with organ building. I cannot play the Roosevelt organ, as I have given so much time to blowing the Roosevelt trumpet. In future, however, I shall devote more time to the greater instrument."

"If I am not mistaken, the organ builder, Roosevelt, made some valuable improvements in organ bellows which

have influenced nearly all the organ builders of the world," said Don Keynote.

"He did," replied the ex-police commissioner. "The name of Roosevelt is synonymous with a high and unflinching wind pressure."

YVONNE DE TREVILLE'S RECITAL.

Exceptional in construction and content was the program presented by Yvonne de Treville at her song recital in Carnegie Hall, Tuesday afternoon, February 27. Three groups comprised the scheme, and representing the seventeenth, eighteenth, nineteenth and twentieth centuries, were: 1, Rameau's "Recitative et air de la Folie," from "Platée," Lulli's "Menuet Chante," Henriette's air from Gretry's "Deux Avers," and Garat's "Dans le Printemps de mes Amées"; 2, air of "Lenore" from Godard's "Le Tasse," Bizet's "Vieille Chanson," Franck's "La Procession," Fabliau de Neville, from Delibes' "Jean de Neville"; 3, Saint-Saëns' "Thème Variée," Massenet's "Amoureuse," Debussy's "Les Cloches," Hahn's "Trois jours de Vendange," and Widor's "Chanson de Mousse" from "Maitre Ambros."

Miss de Treville has lived away from her native America for many years, and through thorough training in France and Belgium conquered all the delicate nuances of Gallic diction, an accomplishment representing infinite work and resulting in mastery of what is regarded as one of the chief artistic elements in the correct delineation of French songs.

The antique charm of Rameau and Lulli with their rather stately outlines, the melodic fluency of Godard, the romantic flavor of Bizet, the devotional ecstasy of Franck, the exquisite sentiment of Delibes—all of them found a worthy exponent in Miss De Treville, who possesses depth of feeling, true poetical instinct, unflinching good taste, and pert humor that never descends to the level of caricature or grotesque appeal.

In the group of living composers, the Saint-Saëns number was done with due regard for its musical proportions. Massenet's "Amoureuse" reflected the languorous charm it embodies, Debussy's "Les Cloches" was fraught with dramatic symbolism, and Hahn's song received illuminative and suggestive treatment.

Miss De Treville's voice is not one of overpowering volume, but it is evenly developed throughout the registers, has sympathetic timbre, and enables the singer to encompass lyrical and coloratura flights with ease and accuracy. Her musical nature and large experience in public work are other assets which she finds of inestimable value now, and they helped her materially in winning the enthusiastic plaudits which she received last week from the large audience.

Heinrich Hensel's Activities.

Henrich Hensel, the famous Bayreuth Wagner tenor, who is at present the leading tenor of his class, will sail



HEINRICH HENSEL

on the Mauretania, March 13. On his arrival in Europe, Mr. Hensel will sing in Paris, Budapest, London, Hanover, Cologne, Brussels, Prague and Nurnberg.

After these opera festival engagements, Mr. Hensel will again appear as Parsifal in Bayreuth.

Massenet's "Roma" is being given successfully at Monte Carlo



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A Teacher Who Seeks and Finds.

Ross David's studio in Carnegie Hall, New York, is a busy place. Students are ever coming and going from morn till eve. Mr. David's slate is full. There is a reason. Aspirants for vocal honors do not flock to those whose abilities are unknown or unproved. They place themselves under those who have won recognition as competent. It is for this reason that Mr. David is an extremely busy man—so busy that when a MUSICAL COURIER representative called he was compelled to compress his interesting dissertation upon the voice and its proper training into a half hour, and just when the conversation reached the point of greatest intensity, it had to be stopped in order to allow the day's work to proceed.

However, in that short half hour, Mr. David proved that there was a great deal more to the art of vocal instruction than is apparent to the casual observer. He emphasized many important truths, principally that of impressing upon the student the fact that one must know how to sing before one can sing, and in order that he might be able to impart this knowledge to his pupils he had devoted his life to finding out things and was still seeking and exploring in the field. This summer he will go to Europe for study. He considers Jean de Reszke the best source of information and will work with Oscar Seagle, who, he says, has more of the De Reszke system than any other teacher of whom he knows.

Mr. David is ever seeking to know. If he finds that things are not running as smoothly as he would wish;



ROSS DAVID.

should there be anything connected with his own vocalism or with that of any of his pupils with which he is not satisfied, he makes it a point to discover the cause and straightway remove it. Sometimes this necessitates further study on his part; often a trip to Europe. There is no uncertainty connected with his work. The pupils are taught how to do the very best they can and made to understand the whys and wherefores of every step. Thus they sing intelligently and with that assurance born only of certainty and mastery.

Mr. David's concert and operatic experience enables him to bring to his work a knowledge such as can be obtained in no other way. From early youth he has figured upon the stage. When not yet twenty he concertized with Clara Louise Kellogg, under the direction of Major J. B. Pond, and subsequently sang in every form of musical work both in Europe and America.

Regarding opera in English, Mr. David believes that the aversion to it, at present, is due to the fact that we are not accustomed to it; that were we to hear English as frequently as the other languages we would grow to like it and that it would then become essential for singers to study English diction and to master it so that it would be as musical as any other language. He is an advocate of singing in English and asserts that if singers would but grasp the idea that whereas the English language is naturally harsh, it behooves the singer to make it smooth by illuminating the vowels. This, he claims, is the only possible way in which English can ever hope to cope with other languages as a medium for musical expression. As

an example of this he referred to the marvelous manner in which Miss Kellogg sang music set to English words.

Mr. David attributes bad singing principally to poor or wrong tone production due to a very simple fault; namely, the improper position of the jaws, and claims that by unlocking them the fault can be obviated. "Singers," said he, "should sing according to the Caruso recipe, which is to set the jaws in a half smile and then sing. Of course that seems quite simple. It is simple—that is, the idea. Anybody can smile or yawn. When you can get your jaws open at the base of the ears you have taken the first proper step toward good and correct singing. It is then the business of the teacher to lead and to develop. That is what I try to do, and that I have not been entirely unsuccessful is testified by the fact that my pupils are making good and that I am always busy."

Critics Admire Ariani's Playing.

Adriano Ariani, the Roman pianist, who has given several recitals in New York this winter, in addition to his appearance at the Metropolitan Opera House, and as soloist with the New York Philharmonic Society, has duplicated his metropolitan successes in other cities. Some extracts from criticisms in the New York and Philadelphia papers follow:

Chopin's second concerto for pianoforte, most tastefully and even elegantly played by the young Italian virtuoso, Adriano Ariani. . . . Scarcely greater refinement and a nicer adjustment of values could have been expected.—New York Tribune.

The young Italian pianist conceived it in a delicately poetical vein, clearly outlined and subtle in its shadings, to express sincerely felt emotion. He gave great pleasure by his performance and was recalled several times.—New York Times.

Mr. Ariani, the Italian pianist, played the Chopin concerto in a smooth and elegant style.—New York Sun.

The second movement . . . was beautifully played and he scored a great success with the audience.—New York Herald.

Adriano Ariani, an Italian pianist of talent, who played the Chopin F minor concerto with sincere endeavor and good musical taste.—New York World.

Mr. Ariani, the young Roman pianist, has temperament and magnificent fingers, even and capable of playing with a big, satisfying tone. The audience recalled him again and again.—New York Evening Post.

The soloist was the young Italian pianist, Adriano Ariani. His performance had grace and sentiment and delicacy. The audience was of good size and generous with applause.—New York Globe.

Ariani gave an admirable performance, combining poetic insight with good taste.—New York American.

Ariani played so brilliantly that he was recalled several times.—New York Evening World.

Mr. Ariani played, unlike many pianists in concerto, gently, romantically, never frantically, quite sentimentally. His quality was mild. The touch was clear and agile in the runs and trills. His strongest effect was that of subdued yet penetrating sweetness.—New York Evening Sun.

Ariani is typically Italian in appearance and in manner of playing. For the most part he is brilliant in his playing. He has a soft and caressing tone that he utilizes with a smoothness in difficult passages quite entrancing. The "Carnival," op. 9, of Schumann showed him in many aspects, so that it could be discovered that his technic was excellent and his phrasing brilliant. The great and sincere applause that came to him brought forward a Chopin encore, admirably played. Two other Chopin numbers and a difficult campanella of Paganini-Liszt completed his program.—Philadelphia Record.

Mr. Ariani played with deft fingered accuracy. In moments of poetic divination he is a really great player. The audience recalled him many times, as one who assuredly is an extraordinary artist.—Philadelphia Ledger.

The playing of the soloist was enthusiastically received and encores were insisted upon by the audience.—Philadelphia Press.

Herbert L. Clarke at Pittsburgh Auto Show.

Herbert L. Clarke, the eminent cornet soloist and assistant conductor of Sousa's Band, was especially engaged by the Pittsburgh Auto Show Association to appear with Pryor's Band at the second annual auto show, which was held in Exposition Hall, Pittsburgh, February 17 to 24, inclusive. Mr. Clarke appeared only as a soloist, furnishing from three to four solos each day.

THE MUSICAL COURIER representative, who was present at the opening concert, observed that the attention of the multitude was riveted upon Mr. Clarke while he played—quite an unusual thing, for, as a rule, solos are placed in the same category with general band selections and are considered merely a means of enlivening the occasion. Mr. Clarke, however, commanded attention by reason of his wonderful playing, also because he is probably the most famous and the greatest exponent of the cornet now living.

"In May," a new sinfonietta by Curt Beilschmidt, was performed with success recently by the Magdeburg Orchestra, Professor Krug-Waldsee, conductor.

Parlow and Goodson at a Charity Fete.

One of the events that interested many of the "leading families in New York" was the concert at the Waldorf-Astoria last Wednesday afternoon for the benefit of the New York Diet Kitchen Association. Three hundred women whose names are recorded in the social register, were patrons of the concert which was given in the large ball room on the second floor. The auditorium and boxes were crowded to overflowing. Because of the high character of the artists the attitude of the audience was as serious as if assembled to hear a symphony concert.

The artists for the day were Kathleen Parlow, Katharine Goodson, Myrtle Thornburgh and Frederick Gunther. The order of the program was as follows:

La chi darem	Mozart
The Passage Bird's Farewell	Hildach
Miss Thornburgh and Mr. Gunther.	
Study, A flat, Op. 25, No. 1	Chopin
Valse in G flat	Chopin
Valse in A flat, Op. 35	Chopin
Miss Goodson.	
Aria, Un bel di vedremo, Madama Butterfly	Puccini
Miss Thornburgh.	
Rondo Capriccioso	Saint-Saëns
Miss Parlow.	
To the Evening Star, Tannhäuser	Wagner
Mr. Gunther.	
Barcarolle	Rubinstein
Rhapsody in C sharp minor	Liszt
Miss Goodson.	
Andante	Lalo
Zapateado	Sarasate
Miss Parlow.	
From the Land of the Sky-blue Water	Cadman
Birthday Song	Woodman
Miss Thornburgh.	
A Banjo Song	Homer
Vulcan's Song from Philémon et Baucis	Gounod
Mr. Gunther.	

Miss Goodson belongs in the ranks with the ideal Chopin players, for her performances combine an equal amount of beautifully blended tone color and poetical sentiment that is free from exaggeration. The pianist gave more evidences of the beauty of tone coloring in the Rubinstein barcarolle and when it came to the Liszt's second rhapsody, she showed that she could hold her own again with the virtuosi whose technical feats have startled the world.

Miss Parlow's lovely art was at its loveliest. After hearing this greatly gifted girl more than a few times almost any one with an ear could detect the soulful tone even if seated where it was impossible to see the performer. There is a melting and heavenly quality in the Parlow tone that is never forgotten. Last Wednesday she played with more than usual warmth and she overcame difficulties in the Saint-Saëns work and in the andante from the Lalo "Symphonie Espagnol" that proved a revelation to all.

After the Liszt rhapsody, Miss Goodson played an "Arabesque" by Arthur Hinton, her husband, as an encore and this greatly delighted the audience that seemingly wished for more encores, but Miss Goodson was obliged to hurry away in order to catch the 5 o'clock train for Boston.

Miss Parlow played two encores; the first was the chaste Beethoven minuet in G major and the second, Kreisler's "Caprice Viennois" with its grace and charm and of real value musically.

With two stars of the first rank, it was something of a trial for the two young singers who are just beginning their climb up the "ladder of fame"; but both the soprano, Miss Thornburgh, and Mr. Gunther, the bass-baritone found the listeners most cordial. Miss Thornburgh's voice is a lyric soprano of beautiful natural timbre and its placement is perfect. She sang with feeling and was compelled to repeat the Woodman song. Mr. Gunther's voice is of remarkable range, and in the duets as well as in the solos, he gave a good account of his powers.

Harold Osborn Smith played for the singers, showing again that musical comprehension and sympathy which singers value. George Falkenstein assisted Miss Parlow at the piano and his work was thoroughly artistic.

Miss Parlow, Miss Goodson and Miss Thornburgh received flowers from the private greenhouse of Mrs. Oswald Garrison Villard, one of the patrons of the concert and an officer on the board of the Diet Kitchen Association.

All the artists appearing at the concert were from Anton's Sawyer's musical bureau.

Louis Persinger in Waldenburg.

Louis Persinger was recently heard in a concert in Waldenburg, where he made a profound impression upon both the public and the press, as is revealed in the following laudatory notices:

The soloist of the evening, the violin virtuoso, Louis Persinger, from Berlin, won himself a splendid success. The young artist quickly won the hearts of his listeners, and that—which is by no means a small matter—with a concerto of Mozart. To play Mozart in public requires among other qualities still another virtue; artistic modesty. Nothing about Herr Persinger struck us as being conceited or coquettish. Seriousness and deep understanding characterized his playing, as well as his whole manner of appearance. How wonderfully the exquisite adagio rounded, which he played with a rare depth of expression. Truly, it is an art in itself to play Mozart as

it should be played. The artistry of his performance was so much in the foreground that it was only afterward that one knew how to appreciate, also the means, with which the artist made his appeal; the finely chiseled technic and the noble, pure tone production. A thing which was small in itself, but which won sympathy right at the beginning was the fact that Herr Persinger belongs to the few violinists who can "afford to wait" for the entrée of the solo violin. I mean, and he did not spoil this fine effect by occasionally playing along with the orchestra in the introductory tutti. In the rondo capriccioso of Saint-Saëns, which brought the program to a close, the artist had set himself a more virtuosic task, but he accomplished it in brilliant style, and to recompense the audience for the copious applause he gave a delightful encore, a gavotte of Bach, for violin alone.—(Translation) Waldenburger Wochenblatt, December 20, 1911.

The violin virtuoso, Louis Persinger, from Berlin, completely fulfilled the considerable anticipations which had been formed concerning him. This finely sensitive artist possesses in addition to a finished technic a special gift for all that is delicate, tender; his playing is rounded off and yet not superficial. With Mozart's E flat concerto he had an opportunity to reveal himself in many lights; a nobly beautiful cantilene flowed through the first movement, at times sustained and then again requiring great dexterity in the passage work. In the second movement, which is filled with the unattainable mature sweetness and depth of Mozart's music—this combination of German and Italian intellect—the artist gave proof of warm feeling, and in the rapidly gliding theme of the last movement he showed great technical command. The number with which he brought the evening to a close (Saint-Saëns' rondo capriccioso), too, was free from any shallow virtuoso affectation. After this clever work of



LOUIS PERSINGER.

the French master the admirable artist was forced to add another number, a gavotte of Bach, to still the audience's impetuous applause.—(Translation) Neues Tageblatt, Waldenburg, December 16, 1911.

Louis Persinger, the Berlin violinist, appeared as soloist. He had chosen Mozart's E flat concerto, op. 268, and C. Saint-Saëns' rondo capriccioso. Persinger captivates through an excellent technic and through a tenderness of tone which suited the Mozart concerto especially well. In the work of the aged French master he displayed an eminent mastery; clean intonation, even in the most difficult passages in double stops and a refined interpretation. Roisterous applause betrayed to the artist that he had played himself "into" our public.—(Translation) Neues der Volksblatt, December 16, 1911.

Harriett Bawden's Concerts.

Harriett Bawden, the well known soprano, is enjoying a busy season. Among her recent engagements are a recital at the home of Edgar Mills, 130 East Sixty-sixth street, New York, and at the residence of Mr. and Mrs. Frank Scott, 23 West Tenth street. On February 16, Mrs. Bawden appeared in a recital with Alma Gluck at the home of Whitelaw Reid; on February 22, in a recital at Williamsport Dickinson Seminary, Williamsport, Pa. On March 5 she was heard in concert at the Hotel Plaza, New York, and on March 10 she will sing in "Rebecca" with the Danbury (Conn.) Oratorio Society; on March 23 in a private concert in New York; on March 26 as soloist with the St. Cecilia Society at the Waldorf-Astoria, New York. On April 8 she will appear at Danville, Pa., assisted by Harold Osborn Smith, pianist.

Roderick Pupil Praised.

Mrs. Grace Card Smith received many compliments upon her singing at the Hotel Gramatan, Bronxville, N. Y., on February 2. She is a pupil of Emma Roderick, of New York, and possesses a beautiful and highly trained soprano voice as well as a most charming manner. She was heard in selections from "Norma," "Faust" and other operas.

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Gay and Zenatello in Concert.

When grand opera stars have become so closely associated with operatic triumphs that to hear them is to link certain roles with their names, the surprise is all the greater when a hitherto unsuspected and unheralded side



Photo copyright by Aimé Dupont, New York.
GIOVANNI ZENATELLO.

Springfield, Mass., by Maria Gay and Giovanni Zenatello, of the Boston Opera Company:

Americans and Italians alike filled Court Square Theater last evening for the concert given in aid of Our Lady of Mt. Carmel Church when Giovanni Zenatello and Maria Gay, renowned members of the Boston Opera Company, furnished a rare treat for music lovers. From the moment Madame Gay made her appearance as the impudent young gypsy maiden in "Habanera" from "Carmen," to the wonderfully fervid and impassioned phrases of Zenatello as the wronged husband in "Pagliacci," the audience was enthusiastic. Zenatello and his equally famous wife were at their best in a well chosen program comprising selections from familiar operas. Each number was greeted with rounds of applause from the demonstrative fellow countrymen of the singers, who donated their services that the interests of Italians in this city might be furthered.

Zenatello was in superb voice. His C in "Cavalleria Rusticana," was nothing short of inspiring. The note developed in gradual crescendo to a pure note of the bel canto, filling the theater with a tender melody such as only a great singer can produce. In duet work the combination of tones was no less beautiful. The impressive notes of Madame Gay's contralto made a delightful contrast to the brighter tones of her fellow artist.

Madame Gay's interpretation of "Habanera" was beautifully expressed in a tonal medium that produced an effect on the audience that was impossible of accomplishment in any other way. The most brilliant item of a brilliant program undoubtedly was the rendition by Zenatello of "Pagliacci," one of the most difficult of tenor compositions. Rarely have the impassioned phrases of this powerful song been so fluently coupled together. The applause was voluminous and the singer was forced to present himself several times, the last with Madame Gay, before it even noticeably subsided. Another song of unusual difficulty, but one that was sung with no apparent effort, was "Mon cœur s'ouvre à ta voix," from "Samson," one of the compositions of Saint-Saëns, whose work is not generally well treated by most operatic stars. Madame Gay seemed not to experience any difficulty, however, and the song was perhaps one of the best of her interpretations. Her lower notes were of exceptional purity and had a thrilling quality, nothing short of wonderful. The full throated notes of Madame Gay seem to be especially adapted to the requirements of Saint-Saëns' work.

In "Se m'ami ancor" from "Trovatore," a duet, no effort was required to picture the touching prison scene. The expressions of both face and voice of the singers presented the situation in a powerfully realistic way. In "Il Fiore" Zenatello scored another dramatic as well as vocal success. The inflections were made deeply sympathetic. Madame Gay won the favor of the audience by her unassuming manner and her unfailing engaging personality. During an early part of the concert she was presented with a large bouquet of chrysanthemums, which she graciously acknowledged with a characteristic bow, and placed on the piano.—Springfield Homestead, February 19, 1912.

There was some superb singing at the concert given last evening in the Court Square Theater for the benefit of the Italian Catholic

Church of Our Lady of Mt. Carmel, for which two of the most distinguished members of the Boston Opera Company, Giovanni Zenatello and his wife, Maria Gay, gave their services. The program was devoted to operatic solos and duets sung by Mr. Zenatello and Maria Gay, and there was enough brilliant singing to furnish forth several "artist's nights" at a music festival. The two singers are very evenly matched in merit. Both have splendid voices, and both are musical to the core. They were in fine voice



MARIA GAY AS CARMEN.

of their art is brought into public view through an unlooked for appearance in concert.
The appended press notices refer to a concert given in

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and high spirits, and threw themselves into the music with abandon, not hampered in the least by having only a piano to accompany the arias. It is a severe test which not all opera singers bear well, but it was a triumph for both, and to achieve so much dramatic as well as musical interest in extracts detached from their context and given without orchestra, costume or stage accessories, was truly remarkable. But both are full of the dramatic spirit, as well as great singers.

Maria Gay's turn came first, and she opened with the "Habanera" from Bizet's "Carmen," sung in French. Carmen is one of her great parts, and despite the restraints of the concert stage, her interpretation vividly created the scene. Mr. Zenatello followed with a fine performance of the aria, "Ch'ella mi creda," which is one of the most successful numbers in Puccini's "The Girl of the Golden West." His voice is of a rich, vibrant sort, equally fitted for lyrics or for great dramatic climaxes, and his range of expression is remarkable. Maria Gay then sang with thrilling effect the great love song from "Samson and Delilah" by Saint-Saëns, "Mon cœur s'ouvre à ta voix," which brought out the wonderful quality of her voice, one of the very finest in the world today, and the robust ease with which she can do with it anything she pleases is a perpetual joy. The two combined in the two closing numbers, the duet from Mascagni's "Cavalleria," "Tu qui Santuzza," which was given with great emotional force, and the duet from Verdi's "Il Trovatore," "Se m'ami ancor." And to finish, in response to an encore, Mr. Zenatello sang an aria from Leoncavallo's "Pagliacci." The audience was large and enthusiastic.—Springfield Republican, February 19, 1912.

Maria Gay and Giovanni Zenatello of the Boston Grand Opera Company attracted an audience to the Court Square Theater last night that far exceeded in attendance any concert given, under professional management this season. Not only were the balconies crowded but the lower part of the theater was comfortably filled. It was not only a tribute to the artists who donated their services for the benefit of the Church of Our Lady of Carmel, of which Rev. Anthony Della Porta is the rector, but it was a tribute

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to the affection and esteem in which the rector is held in the community where he has accomplished results so successful, as outlined in the address of Rev. Thomas F. McKeon. It was because of the personal friendship of Madame Gay and her husband for Fr. Della Porta that the concert was arranged for the purpose of reducing the church debt.

Madame Gay and Signor Zenatello were in excellent voice and their program was well adapted to a miscellaneous audience, as most of the selections were familiar ones. Rarely have they been given a more brilliant or more dramatic rendition than by these two singers, who are to be classed among the really great artists of the day. Madame Gay's jovial personality accentuated the interest and delight in her singing and she reciprocated by giving the best of her magnificent voice. She sang as though she enjoyed it and the audience was quickly responsive not only to her personal magnetism but to the superb artistry of her singing. Her first number, the well known "Habanera" from "Carmen," was sung with a verve and brilliancy that evoked a perfect storm of applause when she finished. It did not require the accessories of a big orchestra or elaborate stage settings to stimulate the audience, as Madame Gay's magnificent voice fairly electrified the audience. That she does not depend entirely on robustness was emphasized in the Saint-Saëns number, which was beautifully phrased. Her selection from "Trovatore" was equally satisfying in its artistry.

Signor Zenatello created an equal furore of enthusiasm. His first number was a selection from "The Girl of the Golden West" and was sung with a fire and thrill of voice that nearly stampeded the audience. His second selection from "Carmen" again aroused the audience to exuberant enthusiasm. In addition to their solo numbers, Madame Gay and Signor Zenatello were heard in two duets. The first of these, from "Cavalleria Rusticana," was sung with so much dramatic energy that the audience again applauded vociferously. The duet from "Trovatore" was one of the most artistic selections of the evening, the two voices, big as they are, being softened and so harmoniously blended that it did not seem possible for singers so dramatic to produce so much of genuine melody. The enthusiasm of the audience knew no restraint following this number and Signor Zenatello generously responded with the well known number from "I Pagliacci," which displayed his big voice and his dramatic ability at their best. It was an evening of rare pleasure to hear two such artists in conjunction.—Springfield Union.

Julian Edwards' Oratorio Performed.

The oratorio, "Lazarus," by the late Julian Edwards, was performed Sunday evening of this week at Holy Trinity Church, Lenox avenue and 122d street, New York City, under the direction of Mr. Munson, the choir-master of the church. The soloists were Jennie Hall-Buckhout, soprano; Mildred Potter, contralto; William Brogan, tenor, and Robert H. Perkins, bass. Clifford Demarest, at the organ, and an orchestra with thirty voices in the chorus choir united in the performance.

It will be recalled that "Lazarus" was first sung in New York at the Metropolitan Opera House several years ago at a Sunday night concert.

SAN FRANCISCO

SAN FRANCISCO, Cal., February 20, 1912.

The San Francisco Symphony Orchestra has been meeting with gratifying success. The house is always sold out before the date of the performance. Several famous soloists have been engaged, among them de Pachmann and Elsa Ruegger, cellist. Zimbalist will be the soloist at the last concert, on March 8. Not long ago Henry Hadley's symphony, "The Four Seasons," was given with great success.

San Francisco now has two permanent quartets, the Minetti and the Sigmund Best. Both of these organizations are giving a series of concerts this winter which are meeting with well deserved financial success, as well as genuine artistic appreciation.

This city is having a goodly array of visiting artists this season. De Pachmann was here not long ago. Schumann-Heink and John McCormack are here now, to be closely followed by Harold Bauer and Tetrassini, with Efrem Zimbalist a week later. McCormack, by the way, is assisted by Marie Narelle.

Louis H. Eaton, one of our best known organists, gave a recital at the College of the Pacific in San Jose, Cal., during the latter part of January.

The California Trio, consisting of Elizabeth Westgate, Charles H. Blank, and Hawley B. Hickman, gave its second recital at Miss Westgate's studio in Alameda, Cal., on January 27. The principal number was the trio in C minor, op. 1, No. 3, of Beethoven.

A unique recital was given at Kohler & Chase Hall on February 1, when the pupils of the Berringer Conservatory gave a program composed entirely of the works of Joseph Berringer. The compositions rendered were:

Two pianos—
Valse Entraineante.
Transcription—Polonaise de l'Opera Mignon.
Songs—
Annemarie.
In der Ferne.
The Minstrel's Song.

Am Meer.
Keine Stunde.
The Hunter's Horn Was Sounding.
Getäuschetes Lieben.
Frühlingsschnehen.
A Christmas Song.
Serenade.
Where the Heather Blooms.
Piano solos—
Impromptu in G minor.
Des Gouttes de Rosee.
Violin solos—
Les Yeux.
Nocturne.
Prelude of Spring.
Supplication.

Arthur Fickenschner, a local composer, now on a visit in the East, accompanied by Mrs. Fickenschner, writes that a New York publishing house is bringing out some of his compositions. San Francisco has a goodly number of composers of whom any community might be proud, and it is gratifying to see that their work is at last coming to the front.

The piano pupils of Roscoe Warren Lucy gave a successful recital on February 9.

E. Standard Thomas, the well known and popular tenor and teacher, returned recently from New York, on account of illness in his family.

The Music Teacher's Association elected new officers last month, and is making plans for an active year's work.
EVA NAVONE PROVOST.

Dallmeyer Russell Historical Recital.

The fourth historical piano recital of Dallmeyer Russell's 1911-1912 series in Pittsburgh took place on Friday evening, February 23, in the Rittenhouse. A program of Beethoven and Schumann was given, with Joseph C. Derdeyn, cellist, as assisting artist. The G minor sonata for piano and cello, and the piano sonata in E flat, of Beethoven, "Etudes Symphonique" of Schumann, and cello solos from Saint-Saëns, Godard and Popper made up the program.

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BUSONI's new opera, "Die Brautwahl," now is in rehearsal at Hamburg, and will have its premiere there in April.

A STRICT observer of Lent chided a friend whom he discovered going to a concert of the New York Symphony Orchestra. The delinquent replied ruefully enough: "You don't call that a pleasure, do you?"

PRIVATE advices received in New York bring the good news that Engelbert Humperdinck has so far recovered from his paralytic attack as to be in condition for removal from Berlin to the Riviera late this month.

THAT calm, unexcited throb is the even pulse beat of musicians in the United States who read last week's announcements that both houses in Washington are likely to pass a measure taxing individual incomes of more than \$5,000.

EUGEN D'ALBERT's "Tiefand" had its four hundredth performance a few days ago in Berlin. In New York the same work achieved only four representations at the Metropolitan Opera House and was a flat failure. Such is musical geography.

PART of the stipulation made by Joseph Pulitzer in his \$500,000 bequest to the New York Philharmonic Society is that the organization must acquire 1,000 additional subscribers before it can come into enjoyment of the income from the large sum so generously bestowed by Mr. Pulitzer.

"MONA" is to have its premiere at the Metropolitan Opera House, March 14. Louise Homer will sing Mona; Rita Fornia, her foster mother, Enya; Riccardo Martin, Gwynn; Herbert Witherspoon, Arthur, Enya's husband; William Hinshaw, Gloom, Arthur's son, and Lambert Murphy, Putnam Griswold, Basil Ruysdael and Albert Reiss are to fill the other parts. It is to be hoped for the sake of American opera that "Mona" will be a success. It is a hopeful sign that, with one exception, the cast of "Mona" consists of American singers.

THE coming season will find Georg Henschel, the eminent recitalist and musician, here in this country for a tour. Mr. Henschel is one of the rare type of masters in vocal art whose thorough knowledge, science and art on the subject have enabled him to retain all his powers as a singer and to give forth in quality and volume not only beauty of tone, but expression through enunciation and the diction of any language in which he sings in his marvelously finished manner. The classics and romantics of song will be heard in the inimitable style in which he formerly delivered his repertory in this country, for there is no abatement with him in the standard which he has set.

FROM the New York Tribune we glean about a new opera, produced last week in Nice, that "the predominance of woodwinds and violins imparts a

characteristic charm and originality to the music." It seems, however, to have failed to impart the idea to the mind of the cable critic that the orchestration might have been thin and lacking in proper balance. Woodwinds and violins form a very attractive combination to illustrate certain plaintive, lyrical, merry or pastoral moods, but if used most of the time throughout a work in three or more acts, instrumental coloring of that sort would be bound to grow monotonous to the listener, and stamp the opera as lacking in musical virility and passion, especially when, as the cable adds, "the piece closes with the death of Luz, who stabs herself with a dagger while in Pacco's arms, because Pacco is not convinced of her fidelity to him." Luz's act (whoever Luz may be) in stabbing herself, if done to the idyllic strains of the woodwinds and violins, cannot fail to be charming and original; much more so, for instance, than had the composer made Luz do the sticking to the accompaniment of double bass and piccolo, viola and cornet, or tuba and glockenspiel.

THAT the course of opera is no more in the habit of running smooth than the course of true love has again been demonstrated, this time in Budapest. Michael Balling was appointed director of the Royal Opera there only last fall, but the conditions under which he had to work proved so discouraging that over a month ago he took a leave of absence from which it was announced that he would not return, and as told in a recent issue of **THE MUSICAL COURIER**, he now has been engaged for the Manchester post which Hans Richter formerly held. Count Nicholas Banffy was appointed Royal Commissioner to manage the Budapest Opera and the National Theater for dramas. He is more or less of an expert in this line, as, under the nom de plume of Nicholas Kisban, he has written several successful plays, one of which, "Legends of the Sun," has been performed in the National Theater. The new management started off with two acts of more or less doubtful artistic value. The first was the attempt in the courts to prevent the ensemble of the Dessau Royal Opera from carrying out its project to present "The Ring" in Budapest during the spring, on the grounds that the Royal Opera had the sole rights for Wagner performances in Budapest. This attempt failed. The second act is to be a presentation of "The Girl of the Golden West," which is down for March 10.

A RECENT number of the *Corriere d'Italia* tells of some good advice that the veteran Verdi gave to his youthful colleague Mascagni, when the latter was stopping at Milan in February, 1895, to assist at the production of his "Radcliffe" at La Scala. "You must always have confidence in your powers," said Verdi, "and never get discouraged. With your stormy and foaming temperament you will have to overcome many a difficulty. It will be with you exactly as it was with me. Every possible hindrance was put in my way at first. My operas were hissed; abuse was heaped upon me, and it was even whispered into my ear that my star had set forever, but I remained tranquil and let them heap contumely upon me to their hearts' content. I continued to go my own way and began to play at being an old bear. Gradually I tried to isolate myself from the world, and I finally succeeded. In reality I was not a spiteful bear, but I was forced to appear to be one, in order to secure for myself tranquillity; and I succeeded in playing the part so well that I now perhaps really have something of the bear in me. I do not say this to make you think that I am sorry. Now that I am an old man, the world worships me and endeavors to elevate me to the seventh heaven. You will see that you will have the same experience, but you will find that your hair must first grow gray before you will be left in peace. After all, it is only right and just that it should be so."

REFLECTIONS

BY THE EDITOR.

Reversing the order of things, which, according to present conditions, may, after all, be the proper order, I will place here the review of one of our staff of the Verdi "Requiem," which was sung at Carnegie Hall, New York City, on Wednesday night, February 28, first, following thereupon with what I, as a member of the staff, have to say regarding the performance of Tuesday evening February 27, in which the same forces participated, with the exception of the soloists of Wednesday night.

One of the staff of THE MUSICAL COURIER reports as follows on the "Requiem":

With that religious opera, or operatic mass, known as the Verdi "Requiem," the musical world has been familiar for some forty years. Its purely sensuous beauty and dramatic intensity have long since silenced those critics who decried it because its Italian author had not written with the pious fervor and profound meditation of the German Bach. It has been weighed in the balance of public esteem and not found wanting. It is "placed." Criticism cannot alter it one jot or tittle, for better or for worse. Let it rest. *Requiescat.*

The interest in the work now hinges on the performance it receives, and the performance depends on the soloists, the chorus and the orchestra. On Wednesday evening, February 28, in Carnegie Hall, New York, the honors fell to the chorus, strange to relate. This statement by no means implies that soloists or orchestra were inferior in any sense of the word. For Florence Hinkle, soprano; Christine Miller, contralto; George Hamlin, tenor, and Clarence Whitehill, bass, made a quartet of soloists equal to the demands of any work, even as exacting and difficult as the Verdi "Requiem Mass." And the Theodore Thomas Orchestra is one of the best among our orchestras. Then how came it that the chorus made the performance memorable? Now, we must not compare soloists with choruses, or choruses with orchestras. We repeat that the soloists left nothing to be desired and were at all times excellent. Yet it is true that there are several other vocalists in New York who could have rendered this music equally as well as it was sung by Florence Hinkle, Christine Miller, George Hamlin and Clarence Whitehill and the orchestral accompaniment, of course, could have been played as well by several of our local orchestras.

But where in New York, or anywhere else on this continent, can be found a choir that begins to approach the perfection of the Mendelssohn Choir of Toronto? Can its superior be found anywhere in the world? Wherein would its superiority lie if it could be discovered? For when we hear two hundred and fifty voices sing with the finished art of a soloist—start a note like one voice, end a chord all together, breathe and phrase like a *lieder* singer, make accents, slurs, crescendos, diminuendos, ritards, *accelerandos*, like a violinist of the first rank, hold long sustained chords like a church organ, attack a vigorous phrase with the incisive blow of a pianist, die away into nothingness like those shadow tones of a clarinet, enunciate every syllable, and never once lose that purity of tone which avoids alike that banana-selling voice of the street peddler and the bronchitic wheeze of the breathy amateur—we may well ask, "Of what use would a choir superior to the Mendelssohn Choir of Toronto be?"

We may also ask, "What has Mendelssohn to do with this choir?" As a matter of fact, no

composer is too great to be the namesake of such a choir.

But the honor and glory of the perfection of this particular choir belong to that modest little man, A. S. Vogt, who has made the Mendelssohn Choir what it is. All honor and praise to his singers. They have given their time and taken infinite pains to achieve what they have accomplished. We very well know, however, that the same material exists here in New York in superabundance, and that if Dr. Vogt could be induced to forsake his native Canada and carry on his good work with Uncle Sam's sons and daughters we might have a choir worthy of the chief city of the Western Continent.

Tuesday Night.

As another member of the staff, I insert the program of the first evening's concert:

- Overture, *Liebesfrühling*, op. 28.....Schumann
The Theodore Thomas Orchestra.
- Sacred Mote—
Crucifixus.....Lotti
Psalm CXXXVII.....Gounod
The Mendelssohn Choir.
- Hymne et Prière, *Judex Crederis*.....Berlioz
The Mendelssohn Choir and Theodore Thomas Orchestra.
- Träume*, a study to *Tristan and Isolde*....Wagner
Bacchanale, from *Tannhäuser*.....Wagner
The Theodore Thomas Orchestra.
- Canzone*, from *La Nita Nuova*.....Wolf-Ferrari
"Lo! Now an Angel Calleth."
Sanctus, from the B Minor Mass.....Bach
The Mendelssohn Choir and Theodore Thomas Orchestra.
- Choruses à Capella—
Night Witchery.....Von Storch
The Nottingham Hunt.....Bullard
(For men's voices).
Scottish Folksong.....Bantock
Hey Nonino.....Brockway
Matin Song.....Brockway
The Mendelssohn Choir.
- Symphonic waltz, op. 8.....Stöck
The Theodore Thomas Orchestra.
- Lullaby, from the Bavarian Highlands suite..Elgar
Choral Epilogue, from *Caractacus*.....Elgar
The Mendelssohn Choir and Theodore Thomas Orchestra.

Why does the Mendelssohn Choir, of Toronto, come here with the Chicago Orchestra? Why does it come here, anyway? There is no great financial speculation in it. There is nothing in it in the way of money to any extent, and the members of the Choir do not remain here long enough to enjoy this town, which is such a source of wonder to strangers. It comes here because we have nothing like it in this community and because this community endeavors to secure the best of everything that can be found in any line of activity. We have had choruses of our own here in New York City for the past fifty years that have given us all kinds of works, from the oldest to the latest, but never have we had a chorus that has been properly trained and properly rehearsed. Admitting that there were sometimes periods of proper training, the works themselves are never properly rehearsed, and, hence, we occasionally have had some very good a capella singing, but chorus singing with orchestra—the production of great works, the masses of

Beethoven and of Bach, the "Requiem" of Brahms, the "Requiem" of Berlioz (which was shamefully maltreated some thirty years ago in the Academy of Music by a New York chorus and orchestra), such things we have heard here, about as indifferently performed as possible, even in festivals at the Seventh Regiment Armory some thirty years ago. But all these performances were really spasmodic efforts to show, apparently, how much was lacking in this community in the way of choral music produced in the manner that is demanded by the amenities of the art, such, for instance, first, as intonation of chorus work and prompt attack. We have never had it to compare with that of the Mendelssohn Choir.

At present our choral societies are in such condition that we would really feel as if it were an insult to the Mendelssohn of Toronto to make any comparisons. We have no mixed chorus that can sing as a chorus with unity of utterance, with unity of attack. Our choruses are a heterogeneous mass of mixed voices of all kinds and descriptions, many of which would be eliminated at once after personal tests by such a man as Vogt, if he had charge of the choruses here; he would not tolerate them in a chorus at all, just as little as a man like Nikisch would tolerate a bad violin or a bad viola or an incompetent player. Men of that stamp will not permit such things.

And here I might as well say that Mr. Stock should see to it that some of the instruments in the Chicago Orchestra are replaced by better ones. There are some violins that are so ordinary and rasping in tone, so metallic, that they destroy any efforts at all to bring out a pure tone, particularly in a *pianissimo*. In a run-away double forte these things may disappear for a moment, but when it comes to delicacy and when a refined, a unisono passage in string instruments in an orchestra is to be played, the instruments must be good, must be responsive and have quality of some kind.

The Mendelssohn Choir is, besides this, a balanced choir. Not only is it physically balanced in the personnel, but it is balanced in vocal force and in vocal equilibrium. One set does not defy the other. Mr. Vogt has taken care, also, of coloring, and a great deal of successful effort has been applied to something which is so seldom heard in choral work, and that is expression. The dynamics are truly remarkable.

The City of New York has no permanent orchestra except the orchestra at the Metropolitan Opera House, which is the best orchestra in New York, if not the only one. All other orchestras are shifting. Players are engaged and sometimes do not appear and substitutes are sent. When some of these New York symphony orchestras go out on the road it becomes a matter of false pretense, because the same players who play in New York do not play on the road, or the orchestras are smaller. The managers of outside organizations that hire these symphony orchestras ought to inquire into this matter, although judging from what we hear, their financial success on the road is sufficient to prove

that the people are apprehensive regarding this matter of New York symphony orchestras.

The Theodore Thomas Orchestra, of Chicago, is permanent in a sense only. It does not support its members sufficiently to permit them to be free from the necessity of other engagements, such as restaurant playing, ball playing, picnic playing and other things which deteriorate the quality of the personnel of any orchestra. What the Theodore Thomas Orchestra requires is a larger sum of money in order to permit its men to become independent of these outside engagements that deteriorate the spirit of the membership and that make hopeless all efforts to become artistic, and that come very near leveling the orchestra down to the New York conditions. Permanent orchestras must have men who play only in these orchestras, and, of course, outside of that they can give lessons and participate in chamber music concerts, and do anything which is artistic and in consonance with the art of orchestral playing. We finally must reach this point, as we have in several instances, and as long as it has been attained in several instances, it should be everywhere so.

San Francisco.

This leads me to the question of the San Francisco Orchestra. How is it possible for San Francisco to have a symphony orchestra under the prevailing conditions? There is no material there for it. A city like San Francisco, if it wants a symphony orchestra, must have ninety or one hundred players engaged to do nothing else but play in the symphony orchestra, the members to give lessons when they have time and to organize quartet clubs and trio clubs and everything else in consonance with music of the highest order; but there is no possibility for Mr. Hadley to show what he can do or to interpret as he desires, as a musician, with an orchestra made up of players who go outside afterward and play until two o'clock in the morning in restaurants, or before they have come to the rehearsals, playing in restaurants, and at picnics, and balls, and receptions, and in theater orchestras music of the low, ordinary, common and vile type. San Francisco must realize this. The fact of calling an orchestra a symphony orchestra does not make it a symphony orchestra. A symphony orchestra is the highest type of musical organization, and nothing compares with it or excels it except such things as emanate from it, like the chamber music organizations. Apart from these it embodies the highest form in the reproductive work of polyphonic music.

Every town has the greatest singer; every town has the greatest pianist; every town has the greatest fiddler; every town has the handsomest woman; every town has the most beautiful City Hall; every town has the finest police organization; so, of course, every town, when it has an orchestra, must have the finest orchestra and the greatest. Now, it happens that this is not true. These are little local provincial prejudices—a prejudice which is similar to that of patriotism in which a man glories in the idea that because it is his country it is the greatest; because it is his State it is the finest; because it is his town it is the most beautiful; and because it is his village in which he was born it is the most attractive, when, in many cases, thousands of cases, the village in which a man was born is the ugliest, or the town in which he was born is the most ordinary conglomeration of houses and alleyways, and the city in which he was born can probably not rank with a place like San Francisco, for instance; and yet these San Francisco people, with their intelligence and their enormous vitality and their unparalleled idealism as a people, will float such an organization as they have and call it a symphony orchestra because they have violinists and double bass players and flutists and cello players, etc., who can play symphonies.

Mr. Hadley knows it is impossible to produce any effects with such an organization, because, in the

first place, it is not large enough; and, in the second place, it cannot have any training, because orchestral performances are the result of many years of training under one master; and, in the next place, because the men themselves play outside of the orchestra in restaurants and other places. It is not permanent.

In the next place, the performances are too far apart. An orchestra that plays symphonies must rehearse every day to play them properly, even under the best master, and then, subsequently, the rehearsing can be reduced to once every two days or so. The infatuation of communities with the theory that what they have must necessarily be the best because they have it, is one of the fundamental reasons why so much that is supposed to be art is trash and why so much that is supposed to be music is mummery.

Mr. Hadley will agree with me that this thing is common sense, and it is so rudimentary that really it becomes tiresome to discuss it. It ought to be understood as an axiom. How can an orchestra produce a Beethoven symphony or a Brahms symphony unless it has been trained for months and years under one head and management and the performers have avoided those physical evils that result from playing with a certain stroke, constantly, restaurant music and ball music, and how can the men who play the wind instruments be in condition when they are blowing away in these places until their lips have been calloused and all the delicacy of the human touch has been destroyed?

However, one of these days San Francisco will do what New York is not doing. It is going to have a first-class orchestra under Mr. Hadley. Then San Francisco will hear symphonies. We only get them here when the first-class organizations appear. We are going to have them here in the spring when Arthur Nikisch comes with the London Symphony Orchestra.

Teaching.

The other day I had occasion to call on Mr. Albert Ross Parsons, whom I had not seen for many years. Mr. Parsons is one of the foremost pedagogues and teachers of the piano in the United States. It happened that a Miss Dolinsky was playing a rather rare work which is seldom heard on concert platforms; namely, Liszt's C minor polonaise. I found that here is a young girl who has extraordinary technical facility and this technic is also crystalline. There was nothing blurred and nothing obscure. Subsequently she played for me the C sharp major Bach prelude and fugue, the No. 3 of Book 1, and later on as a kind of an encore, which I insisted on, she played the "Campanella" of Liszt. The playing of Liszt and Bach is an excellent basis on which to request judgment. I must say that this young lady in her discriminating playing shows the elements of a pianist who will attain to a high grade of efficiency. Besides that, there is the gift of musical interpretation, and Mr. Parsons has indicated the path with such lucidity that Miss Dolinsky is working in the light and knows intellectually every step she is taking. That is the kind of teaching that does not require any treatment in Europe.

Enforce the Law.

The following article, taken from the well known New York Life, tells a very interesting story of how the courts view some phases of our copyright law. As the paper says, the value of the verdict which it received in its favor is not a money question, but it shows how the United States courts consider that artists and writers are the owners of what they produce with their brains and pens. The brain alone has very little to do with the copyright law; it is the result of what the brain shows in its physical reflex that counts. Whatever the brain may do, unless it follows it up with another physical action, such as writing, the copyright law has no interest in; but when the writing results as an

action of the brain, or something flowing from the pen, like a sketch, or a picture, or a design made with lead pencil or pen, then, provided the person who has done the writing secures the copyright, the law will protect that person, or the person to whom the right has been assigned. Now let us read the article:

Life, through its attorneys, has just received from the New York Mail and Express a check for \$1,043.14 in payment of a judgment for violating Life's copyright.

The value of the verdict is not in dollars and cents, but in its clear definition by the courts that under the copyright laws of the United States the artist and the writer are the owners of what they produce with their brains and pens.

In the present case artists drew pictures for which Life paid them. The pictures were printed in Life in issues which were duly copyrighted and the issues bore the required copyright notice.

The Mail and Express, in its desire to secure something for nothing—a custom too common with some daily newspapers—reprinted these pictures from foreign publications, which had reprinted them from Life without credit.

At first glance it may appear that the Mail and Express was an innocent offender. Even so, it will have to be granted that a newspaper has a right to take things without paying for them, providing the lifting is done from a foreigner.

It was proved in testimony that the editor who used the pictures had a pretty fair idea that they were originally from an American publication, although this knowledge had nothing to do with the case under our copyright laws. Life did not have to establish any such knowledge.

The court held practically that when a newspaper reprints anything from another publication, with or without credit, it is incumbent on that newspaper to know that the matter is not copyrighted, unless the newspaper wishes to incur the punitive damages provided for by the American copyright law.

Life did not press for punitive damages. The amount of the present verdict is the smallest that could have been awarded under the law. Neither judge nor jury had the discretion to make the verdict any smaller, although, if Life had insisted, it was in their power to award damages running into very many thousands of dollars.

The Mail and Express fought this case bitterly at every point, and carried it to the highest United States court that hears such appeals.

Some of the points decided came up for the first time, and the judgment of the court is flat-footed in upholding the provisions of the new copyright law now in force.

For many years it has been the custom for newspapers to reprint from other publications at will. In the case of brief extracts of editorial opinion and statements of minor facts this custom is so firmly established that probably no jury would find such quotation to be a violation of copyright, provided due credit were given. But so many publications are largely made up of clipped matter that this decision is of importance to those who believe that the product of brain labor is as much property and entitled to protection as paper, ink and other material things that are the product of labor of the hands.

It behooves all publishers to take notice that under the copyright law the burden of proof rests upon them when they reprint, with or without credit.

The newspapers that are in the habit of reprinting articles and illustrations from other publications, newspapers, magazines, etc., filling their columns and pages with matter that is not original, will find themselves in a peculiar, perplexing predicament through this decision in the favor of Life. In fact, under this decision of the copyright law their property is subject to confiscation, because under our new copyright law the penalty, as this article from Life shows, may be made very severe, to such a degree that some papers would be unable to meet the judgment.

It has been the habit of many publications, particularly here in New York City, to utilize the daily papers, the weekly papers from all over the country, magazines, and in American copyrighted European publications, to fill their columns with reprints, in place of organizing an editorial department and

giving to their readers original matter. This has gone to such an extent that some of these weekly publications are filled from cover to cover with pictorial illustrations, most of which are copyrighted and belong to the original publisher under the law; and now we see from the decision in the case of Life what the danger is of pursuing that kind of newspaper business. Sometimes an article like this one is closed with the statement: "A word to the wise," which, however, in this instance, is unnecessary.

Brockway.

No mention was made in the daily papers, but one, of Howard Brockway's compositions, sung by the Mendelssohners of Toronto. Mr. Brockway might have expected this, because he is an American, for he could not expect it on any other basis so long as the Mendelssohn conductor, Mr. Vogt, had considered Brockway's compositions of such character as to justify their rehearsing and public performance. Mr. Vogt complimented New York by placing the American composer's works on the program here; New York returned the compliment by ignoring them in its accounts of the Mendelssohn concerts. Had Mr. Brockway's songs been composed by M. de von Schnupperkonsky, of Ichpz, Siberia, they would have had a long notice in each of the daily papers, and the picture of the wonder of the Steppes would also have been published. Mr. Brockway writes with musicianship; he has invention; his material is dignified and consistent and he treats it like an artist. He certainly could do better in Ichpz, Siberia, than he can here with the press unalterably determined to ignore the American composer when he is classical. Another plan—Mr. Brockway could write a horse play American musical comedy, so-called, and get four hundred papers to advertise him at once with his picture, too, provided it would be full of musical piracy and would pander to the lowest taste. But then men of the Brockway type cannot do such things.

BLUMENBERG.

EXIT VERDI.

In an editorial of the New York Morning Telegraph, the musical editor of that paper, Algernon St. John Brenon, writes as follows:

Mr. Horatio Parker is a musician. He comes from New Haven. In fact, as Virgil was the Swan of Mantua and Verdi was the Swan of Roncole, so Mr. Parker is the Swan of Connecticut—or, to vary the metaphor, he is a Connecticut Yankee at the Court of King Orpheus.

A few months ago the directors of the Metropolitan Opera Company offered a prize of \$10,000 for the best opera written by a native American. If we may go to the race track for an illustration, like Hippolytus in the play by Euripides this is something like offering as first prize in a race the sum of \$10,000, the race to be open only to thoroughbreds bred in Alaska. There would be a race, it is true. There would be a winner, it is true. But the field, and the winner!

Mr. Parker, however, won the prize and there has been universal rejoicing among the Parkerites. Having achieved so important a victory he naturally proceeds to give his valuable estimate of other and less fortunate composers. He has begun with Verdi, of whom he entertains a strange opinion. "With the exception of 'Falstaff' and 'Otello,'" says Mr. Parker, "the rest of Verdi is worthless, while 'Rigoletto' is funny." About "Rigoletto" Mr. Parker was particularly emphatic. He had recently seen it—at New Haven.

It will be noticed that Mr. Parker includes among the worthless music of Verdi the "Manzoni Requiem," that truly magnificent piece of operatic writing; "Aida," all of "Traviata," the melodic wonders of "Trovatore," "Nabucodonosor" and "I Lombardi," which made him celebrated among his compatriots, and "Ernani," which made his reputation European. Opera goers will be able to form a fairly correct idea of Mr. Parker's delicate and correct taste in music and in drama when they hear that he considers the last act of "Aida" "absurd." Plain folk, however, may be permitted to express the devout wish that Mr. Parker has written in "Mona" half a dozen scenes just as "absurd" as the final episodes of "Aida."

These opinions come very strangely from a man who, before "Mona," had never written an opera and who even now has still to prove that he has written one. Nor is

there anything in this world quite so graceless as the attack of an academician upon a genius. It is only the case of Beckmesser and Walthers von Stolzing all over again.

Yet the presence of Mr. Parker in New York accounts for one peculiar phenomenon. We noticed in the window of Verdi's publishers the other day a colossal bust of the poet in tone. The head is slightly bent as in melodic meditation. The noble and classic face is sicklied over with the pale cast of thought. The portrait in stone gives you the sense of a sweet and wistful melancholy. At least such was our original reading of the expression of the bust. We have revised our interpretation. The bust is aware that Horatio Parker is in town. The pangs of apprehension and jealousy are gnawing at it. It may be eclipsed at any moment. The hours of the largely worthless Verdi may be numbered. Roncole di Busseto may be forced to yield to New Haven.

On the other hand it may not.

To some persons "Mona" is as funny as "Rigoletto" seems to Doctor Parker—the Morning Telegraph sacrilegiously refers to him as "Mr."—and they have not hesitated to say so to a MUSICAL COURIER representative after listening to several "Mona" rehearsals in the Metropolitan Opera House. They say that the choral parts were funny, and that many of the solo passages were funny, so funny, in fact, that listeners and participants were joined in laughter by the composer himself, who told the principals to make whatever changes they thought necessary. We were not present at "Mona" rehearsals and print the foregoing hearsay story for what it is worth.

Of course Doctor Parker's opinion on Verdi carries no weight, for it is the opinion of an individual, and one who, as the Telegraph points out, has yet to present the world with a work generally admitted to be an opera. What Verdi would have thought of Doctor Parker's compositions is a matter of conjecture; perhaps he would have thought them sad; perhaps he might not have had any thought at all after experiencing them; perhaps he would have burned up "Aida" and "Rigoletto" after looking over the "Mona" score; perhaps—but why imagine things now made impossible through the untimely death of Verdi? He changed with the years and as a very old man wrote "Falstaff." Perhaps—just this one additional guess—he might have changed his style again after hearing "Mona."

THE losses of the recent French Opera Company, that gave performances in San Francisco and Los Angeles, were paid by the French investors, and although there is money still due to the artists, the likelihood is that they will receive it when they return to Paris. This is an extraordinary situation and may mean that there will be other French investors willing to follow suit. The fragments of the company are still in the West, giving some quasi opera performances and some concerts, but for the present the prospects of a French Opera on the Pacific Coast are obliterated by the announcement of the appearance there next spring of the Dippel Opera Company.

STRAUSS' "Rosenkavalier" had been produced, up to January 1, 1912, in Dresden, Nuremberg, Munich, Basle, Mayence, Magdeburg, Bremen, Milan, Frankfurt, Prague, Vienna, Augsburg, Mannheim, Cologne, Leipsic, Hamburg, Elberfeld, Düsseldorf, Berlin, Danzig, Hague, Stuttgart, Rome, Breslau, and Wiesbaden. In Dresden there have been fifty and in Hamburg twenty-five performances of "Rosenkavalier," with more to come.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

BOSTON OPERA ANNOUNCEMENT.

The following announcement is contained in a notice to stockholders concerning the season of 1912-13 of the Boston Opera Company:

The season of 1912-13 will consist of eighteen consecutive weeks, commencing Monday, November 25. Four subscription performances will be given each week, on Monday, Wednesday and Friday evenings and Saturday matinee.

The terms of the subscription sale have been arranged as follows: All the stockholders subscribing for four performances per week will have the privilege of being the first to draw for seats. Those selecting seats for three performances per week will be the next in order in the drawing. No subscriptions for less than two performances per week will be accepted at the drawing.

Applications for season tickets will be received from the stockholders of the Boston Opera Company from now until Wednesday, March 20. The allotment of seats will take place on the following day, Thursday, March 21, at 10.30 a. m., at the Boston Opera House.

Each share of stock entitles its holder to subscribe to one seat, either for the entire seventy-two performances of the season (four series), or for three or two of the series of Monday, Wednesday or Friday evenings or Saturday matinee, as may be desired.

[Prices will range from 50 cents for a seat in the second balcony, to \$5 for an orchestra fauteuil.—ED. MUSICAL COURIER.]

The future of the Boston Opera House and the maintenance of its high artistic standards depend almost entirely on the advance subscription, the amount of which must decide how many new works are to be produced and the quality of the performances to be attained.

As a decision in these matters is necessary before the director sails for Europe, enclosed form should be filled in with the least possible delay.

The annual meeting of the stockholders for the drawing of seats will take place at the Boston Opera House on Thursday, March 21, at 10.30 a. m.

THE MANAGEMENT.

WHAT does the New York Tribune mean with the following item, published in its issue of February 28:

Yesterday was the happiest day in the life of Karl Burrian, Bohemian tenor, who escaped from Germany and an angry husband with Mrs. Adolph Dingles, after a chase that covered a good part of Europe. It was the happiest day in his life, he said, because he was leaving America. There was no liberty in America, he declared.

Why, he had merely announced that he loved Mrs. Dingles, who came over with him from the other side last year, and he had been looked upon and treated as a criminal ever since. Thank goodness! he was going back to France. They order these things differently there. Mrs. Dingles, under the name of Elsie Loeffler, occupied the stateroom next to that of Burrian when the Nieuw Amsterdam pulled out into the North River yesterday morning.

These are private matters, it seems to us. The question is whether Mr. Burrian is a good singer, a good opera singer, whether he has a good voice and an even scale, whether he knows how to deliver his phrases, whether he knows how to fill his parts, whether he has any artistic feeling, any expression, any music in his soul. But his private affairs, pertaining to his own personal life as a human being, seem to be us to be his affairs, just as we presume that the music critic of the Tribune would like to have his personal affairs kept from the light of publicity, his actions, his dress, his habits, his language, his utterances, his lecturing voice—but no; that is public, that lecturing voice.

MAHLER's eighth symphony, with an orchestra and chorus numbering 1,000 performers, was delivered before a sold out house at the Albert Hall, in Leipsic, last week. The work is reported to have been received favorably, but by no means with the same degree of enthusiasm that marked the premiere under the late composer's direction, at Munich.

If the Chinese troops march to native music, it is no wonder that they do not seem to arrive anywhere.

GREGORIAN MUSIC.

From a musical point of view it would be a real and irreparable loss if the Gregorian collections were set aside for modern hymns. It is not a question of modern music versus ancient music. We do not for a moment imply that this Gregorian music is as interesting or as valuable as our modern music. But we cannot see that the progress of modern music demands the suppression of ancient music, any more than it is necessary to pull down Westminster Abbey in order to build a new hotel in London, or to demolish the Louvre in order to make a new railway station in Paris.

Let us have the new hotel by all means, and give us all the railway facilities possible, but preserve the Abbey and the Louvre at all hazards.

Let Perosi write his Bach-Palestrina-Verdi oratorios. Why not? What harm can they do? They cannot turn the stream of modern music aside for an instant, hardly making a splash, even. But the Pope has seen fit in his ecclesiastical wisdom to take no chances on the life of that venerable and austere handmaid of the Roman ritual, Gregorian music. She must be guarded from the assaults of ruffians and shielded from the cajoleries of courtiers. She is too feeble now to venture out into the world as she was wont to do in the ages we call "dark." Her only chance of living a little longer in the world is to keep under cover of the protecting roof of the cathedral and devote her remaining years to the service of that Church which made her what she was and which has preserved her to her green old age.

We can easily understand that the musicians of the Church grow tired of Gregorian music, and it is but natural that they should do so. Human nature demands variety. These cloistered music makers hear the sensuous music of the theater and imaginative masterpieces of the concert room, and their sober hymns and chants seem tame and unattractive.

Church music, however, is meant to please the congregation rather than the choristers. Those who pass their lives in concert rooms and theaters find themselves in a new world when they enter the church. They should not be reminded of mundane affairs by hearing "Aida," "Faust," the "Pathetic" symphony and "Coriolanus" overture.

Students of painting find the Madonnas and Holy Families, Crucifixions and Miracles monotonous. Well, what if they are monotonous as works of art? Surely no man is depraved enough to wish to see the birth of Venus, Bacchanalian revels, Love and Psyche, or Dutch interiors of butcher shops hung on the walls of the churches and cathedrals.

Those innumerable Madonnas which cover the walls of Italy do not hinder the progress of pictorial art. It was the Roman Church that kept the painter's art alive in the Middle Ages. But the churches do not prevent that same art from expanding in all directions now. Likewise Gregorian music owes its preservation to the Church of Rome. If the edict of the Pope drives every modern harmony and recent tune out of all the Roman Catholic churches it will no more prevent the development of modern music than the incense rising at the altar will obscure the sun in the world outside the church.

On the other hand, we sincerely hope that the purity of Gregorian music will be jealously guarded. Let us have the chance of hearing Gregorian music whenever we desire to do so. We do not care to hear tamed opera and emasculated symphony when we go to church. We do not wish to see the same pictures that decorate saloons and restaurants. From a purely musical point of view we want a change.

It must not be taken for granted that Gregorian music is necessarily limited in range and poor in literature.

The principal collection of authorized Gregorian compositions embrace over 630 works. Then there

is a second collection of Gregorian music, the music of the hours of divine service, which has never acquired a proper canonicity. It has not the same internal evidence of having been revised by the master hand of St. Gregory, but it is nevertheless called Gregorian music. This second collection contains some 2,000 antiphons and 800 greater responds, as well as a great number of lesser responds and versicles.

In addition to this great quantity of Gregorian music, so called, there are vast collections of Ambrosian music and Visigothic music, which are practically dialects of the same musical language of which the Gregorian is the most cultured.

The musicians of the renaissance made great havoc with the delicate music that had survived the Dark Ages intact. In 1614 the Medicean edition of reformed and modernized Gregorian music was officially recognized by the Vatican, and the rapid decline of Gregorian music began. All beauty and interest were crushed out of it. In the nineteenth century the Benedictines of the Congregation of France, in particular, set themselves patiently to the task of restoring the true Gregorian tradition and methods of execution. No sooner was their work finished, however, than the careless or conscienceless musicians of the Church began to give ear to the sensuous beauty of secular music and to introduce erotic and dramatic effects amid the sedate and devotional modes of Gregorian music. These effects were not displeasing at first. It is human nature to find more immediate charm in a fair sinner than in a plain saint. But wiser heads well knew that the beautiful woman of the world would soon turn the heads of the meditative nun. Pope John thundered at her in his famous edict of 1322. This present Pope Pius X has twice given her the cold shoulder. We have no doubt but that she will still creep smiling into the organ loft again at no distant date even at the risk of being ejected therefrom.

We hear a great deal about the necessity for new scales, scales with quarter tones, and so on. Why do not musicians turn their attention to the old diatonic modes of Gregorian music? The trouble is we are so hidebound we cannot examine other modes than our major and minor with the necessary impartiality. We are content to say that our modes are "the survival of the fittest" without taking the trouble to prove it.

"Gregorian music being the appointed liturgical music of the Church imposes upon us the obligation of studying these scales, and it provides us with the opportunity of doing so," says Edwin Evans, the well known authority on Gregorian music. So long as the Roman Church endures the Gregorian modes are likely to be used. But apart from any consideration of the value of Gregorian music for its own sake, we hold that there is no better training for the composer than to be compelled to lay aside his harmonious instincts for the time being and to try to compose music in which the melody is the complete whole in itself. So much of our music is utterly meaningless if the melodic line alone is played without the accompanying harmony. And yet we know that the greatest works of the greatest masters live in our memories by reason of the melodic fragments that haunt us.

Now there is no study which will so turn the attention of the composer to melody pure and simple as Gregorian music will. The accompaniments that are played to Gregorian tunes are accessory. They are added to support the voices and give power. But in the true Gregorian sense all accompaniment is foreign. We refer, for the moment, to the ancient modes.

Yet there is no reason why accompaniments, harmony and any melodic feature we desire should not be employed in these scales. At any rate, the study of them may help some young composer to find a path of his own that will lead him out of the beaten

tracks, even as Debussy got a reputation for his whole tone progressions. Edwin Evans truly says: "It would be wrong to imagine that these scales of themselves restrict the choice of harmony. They do not do so. If a modern sonata, for example, were written in one of them we should not only be free to adopt whatever harmonies we pleased, but we should also find that the nature of the scale interposed no difficulty."

The recent edict of the Pope, however, has nothing to do with the modern possibilities of Gregorian scales. It is concerned alone with the conservation of the ancient music in its purity, and we sincerely hope the venerable tonal edifice of antiquity will be preserved in all its Old World beauty.

THE VALUE OF BACH'S MUSIC.

The caliber of a musician's mind may usually be measured by the esteem he has for the work of Bach. We say usually, because we remember that a certain musician with a very remarkable mind, Berlioz, detested Bach, or at any rate, his fugues.

We know that Mozart came away "deeply impressed and wondering" from a study of some of the chorales. We recall the testimony of Beethoven, who made Bach's works a kind of Bible from which to draw inspiration. We find Schumann counseling music students to make Bach their daily bread, and Chopin stating that he always went to the "Well Tempered Clavichord" whenever he had to put his fingers in good condition for a recital.

Biographers tell us that the best part of Liszt's training consisted in transposing and practising Bach fugues in different keys. Tausig and d'Albert, among others, have added the weight of their opinion to the value of Bach's works to the pianist. The greatest violinists, Joachim, Kreisler, Ysaye and others of that rank, say that the sonatas of Bach for violin alone are the very highest test of a violinist's powers of technic and interpretation. And as an organ composer Bach has never had any rival. The greatest oratorio is Bach's "St. Matthew," and the most superb choral work ever written is the B minor mass.

The influence of Bach on the musical art of the world is absolutely incalculable. Gounod, for instance, discovered the germs of his famous "Ave Maria" lurking in the simple prelude to the first of the forty-eight fugues.

Bach is not only the greatest master of counterpoint we have ever had, a great melodist, and a composer of stupendous industry and productivity, but he was the first master mind to perceive the value of the tempered scale. He laid the foundations of our modern system of harmony, and, in addition, has left us some of the most beautiful examples of harmonic changes extant.

Bach's "Sarabande" of twenty-four bars' length in the G minor "English" suite, contains about as many harmonic changes as Grieg's song, "Du bist der junge Lenz," of twenty-eight bars length. They differ in style, it is true; yet two centuries of supposed progress have not made Bach sound impoverished.

Therefore, when Mr. Tom, Professor Dick and Lord Harry turn up their plebeian or patrician noses at the music of Bach, we know that the minds behind those respective noses are limited in musical understanding.

CABLE FROM LONDON.

LONDON, March 5, 1912.

To The Musical Courier:

Hammerstein opens London spring season April 22; extended repertory, additional singers, with first performance "Romeo and Juliet" with Harrold and Lyne. Hammerstein in Berlin negotiating for "Salome" and "Elektra." K.

The Tyranny of Criticism.

Musical criticism as she is wrote today in New York fills one with a general feeling of sadness and a specific feeling of pity for the poor victims who are compelled to stand sponsor as the authors.

When musical criticism used to occupy a fixed place in literature, and publishers thought it a matter of pride to be allowed to issue in books the reviews written by Berlioz, Schumann, Weber, Liszt and Wagner, a music critic was an important personage in the scheme of art, and he ventured into his profession only after a long period of special training, resulting not only in theoretical knowledge but also in the ability to make music in a practical manner, either as a composer or a skilled performer.

There were no multiple printing presses in those days, turning out a whole issue of a newspaper in a few hours, and "copy" was not eaten up by the machines as voraciously as is the case today. Critics had time—sometimes a week or more—in which to digest what they had heard and to pen their opinions after due thought and deliberation. The public was not eager for a snap judgment written five minutes after a concert or an opera, and then rushed by messenger to the newspaper office for the early editions. Indeed, in many instances, the criticisms in New York are written before the end of the concert or opera—a fact of which any one can convince himself who cares to glance into the second floor press room of the Metropolitan on any opera night. The industrious daily paper scribes may be seen there, scribbling assiduously during the intermissions, and jotting down their impressions piecemeal—which, as every one knows, is not the way to judge a performance as a whole.

Sometimes the introduction or the "tail" of such an article is written before the performance, and then it usually consists of historical matter, being a sophomoric essay full of dates and pedantic material culled from the encyclopedias.

The literary style of most of the New York music critics is what a certain English writer once called "journalese," and the managing editor's requirements in the matter of "boiling down" and "news featuring" have of necessity limited the vocabulary of the critic and driven him to telling his tale of the performance as quickly and as succinctly as possible.

He usually begins with a statement as to when and where the event took place and how full or how empty the house was. The size of the audience really is none of his affair, but he imagines that information to be "news." It is not news. If the critic left out all mention of the attendance, nobody would write to the paper demanding to know how many persons were in the auditorium.

Following the paragraph just cited, the critic schedules the program of the concert or the cast of the opera. Then comes the so called criticism, always beginning with the highest salaried of the singers or players, and ranging downward to those who receive very little pay, the latter being referred to as "also sang" or "the rest of the company included."

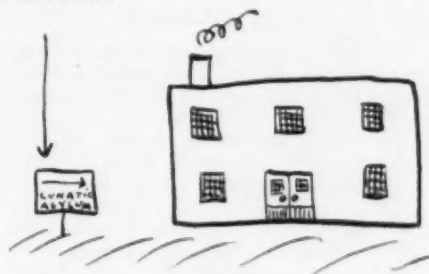
In virtuoso concerts the players have technic either "large" or "brilliant," or "all-encompassing," or "astounding." Their tone is "voluminous," or it is "sympathetic," or it is "brittle" or "hard." Their reading is "impassioned," or "scholarly," or "refined," or "informed with dignity."

In opera, the singers are "broad," or "moving," or "poetical," or "histrionically effective," or "in their best estate," or "noble," or "truly tragic" figures. Their high tones are "acid" or "mellifluous," and the lower registers sound "raucous" or "resonant," "hollow" or "sonorous."

Sparafucile is "sinister," Carmen is "seductive," Il Duca is "gay," Pinkerton is "faithless," Barnaba is "sardonic," Santuzza is "ill fated," Marguerite is "hapless," Don Giovanni is "debonair," Salome is "insidious," and Lohengrin and Parsifal are "mystic."

Ye gods and diminished fifths, when is the tyranny of this terrible musical terminology to end? Why not call a convention of the music critics to discuss their wrongs and organize a protest against the demoralizing influence of their own vocabularies?

Unless a wider latitude be accomplished and a change effected, oh critics, you are going straight in this direction:



OPERATIC.

Henry Russell deserves congratulations for his successful appeal to the artistic instincts of the New England and Boston people for the continuation of grand opera in that city. He has worked like a Trojan to attain the permanency of the institution which owes so much to him and now, with three years of opera secured, immediate steps should be taken to make it fixed after that period without such a struggle as Russell has been compelled to go through.

The daily papers of Saturday that told us of the disbanding of the Philadelphia performances of the Dippel Opera were mistaken. Opera under Mr. Dippel's management will continue next season and after the Chicago and Philadelphia seasons the company will visit San Francisco for a two weeks' season and then give performances in Los Angeles, Seattle, Portland and Denver, and, probably, a few other cities. "Isabeau," by Mascagni, will probably be in Mr. Dippel's repertory.

Signor Scotti will continue next season at the Metropolitan, notwithstanding rumors to the contrary.

Theodore Bauer has severed his connection with the Boston Opera Company, whose press agent he has been since its inception. He will enter into a new engagement this week.

LEE SHUBERT, the theatrical manager, in a recent interview, sounded the knell of the theatrical "star." In effect he said: "The 'star' has got to go. The play itself must be reinstated. The average star, exacting and clamorous, is a great trial to the manager. The play invariably suffers. The whole thing is absurd, and, mark my words, you are going to see a very great change in the theatrical idea. In the future, the 'star' will be rare. You'll see." Those are rational words, and if Mr. Shubert lives up to them the drama as such is bound to be improved in America. The "star" system is abhorrent to serious lovers of art, and this applies to grand opera as well as to spoken plays. Some very musical persons claim that grand opera is not art at all, and they bring strong arguments to bear out their contention. However, even the severest antagonists of grand opera admit now that it appears to be a permanent part of the surface musical life of those cities in which it is established. "Therefore," say the practical ones among the

purists, "if we must have grand opera, let us have dignified grand opera, and star the works and the composers rather than the singers." There can be no question as to the ethical correctness of such a view. But how make the public and the managers believe it? By muzzling the sensational daily press, for one thing, through closing their sources of information regarding the doings behind the scenes, the private life of the "stars" and the money they earn. If Mr. Shubert is able to accomplish that, he will be a true Napoleon among managers, and then he might whisper his successful method to Signor Gatti-Casazza, who doubtless would be grateful out of a full heart for information leading to the total or even partial eclipse of the "stars." Their fitful, will-o'-the-wisp brilliance leads in the end to the marshy quicksands of artistic destruction. That is a proposition which it needs no musical mathematician to prove; it figures itself out on the basis of pure logic.

AMONG Verdi's effects, recent search unearthed an overture to "Aida" (carried away by the composer for revision after the dress rehearsal, in Cairo, and generally considered lost since that time), a completed libretto to "King Lear," done by Verdi, but not set to music, a manuscript essay, called "The History of the Popes," and a sketch of a three act opera, "Usca," based on a novel by Dall' Ongaro and ordered by Verdi from Giuseppe Perosio. The most valuable discovery, however, made by the examiners of Verdi's leavings, was that of the composer's portrait painted by Paliei, and hitherto considered lost. No public announcement has been made so far as to the disposition of the picture and the literary and musical material brought to light. The MS. of "The History of the Popes" ratifies the knowledge of Verdi's friends who knew of his very deep interest in that subject, but did not suspect that he had actually worked on it.

THE score and parts of "Mona" were printed in Germany. When an American composer's opera is to be produced for the first time in America, the opera is not printed in America! Our new copyright law is a fine thing all the way through, for the foreigner; it gives him everything; us nothing unless he says so. THE MUSICAL COURIER will soon have an opportunity to show how this new and unconstitutional law was made and how it was put on our statutes; how both sides were completely fooled and how the lobby handled it. Certain lawyers who participated in this scheme will have the satisfaction of becoming distinguished as copyright experts and experts in lobbying besides, when we explode this story, or rather when it will be exploded for us. Through the delay caused by the printing of "Mona" in Germany and the impossibility of getting proofs in time for correction, the mounting and rehearsals require twice the time usually put in on a new opera.

IN the New York American of last Sunday there is a large display advertisement, which announces that "you can learn music along with your children for only two cents a day." In the very next column is the bid for business of a rival concern, which states this: "Music Taught Free." Can disinterested art endeavor go further than that, or competition be more honorable?

FELIX WEINGARTNER, before leaving Boston, endeared himself to the masses—and also to G. Puccini?—by saying that "Alexander's Rag Time Band" is similar to a long, syncopated strain in "The Girl of the Golden West." Personally, we should say that there is nothing in all of the Puccini opera as good as "Alexander's Rag Time Band."

GRAND OPERA IN NEW YORK

METROPOLITAN OPERA HOUSE.

"Secret of Suzanne" and "Jongleur," February 27

"THE SECRET OF SUZANNE."
Count Gil Alfredo Costa
Countess Gil Carolina White
Sante Francesco Daddi
Conductor, Ettore Perosio.

"LE JONGLEUR DE NOTRE DAME."
Jean Mary Garden
Boniface Maurice Renaud
The Prior Hector Dufranne
The Post Monk Edmond Warnery
The Painter Monk Gustave Huberdeau
The Sculptor Monk Constantin Nicolay
The Musician Monk Armand Crabbe
A Buffoon Jean de Keyser
A Drunken Man Desaire Defrere
A Knight Charles Meyer
Conductor, Cleofonte Campanini.

Slightly mystic, as he revealed himself to be in some of his other operas, and with a strong religious tendency, Jules Massenet found ideal material in "Le Jongleur de



MARGARETE MATZENAUER.

Notre Dame" for the writing of a work far removed from the sex conflict of love which has inspired most of the grand operas ever written.

For the reason that the interest in "Le Jongleur" is intended to be founded purely on the gentle life of the celibate monks and the pathetic conversion of the boy Jean, gamin and mountebank, the arbitrary intrusion of Mary Garden in assuming that role, is to be deplored and even resented on purely artistic and aesthetic grounds. She does not look, sing, or act like a boy, and therefore the proper illusion goes lost and the main purpose of the composer is ruthlessly defeated.

Aside from the impropriety of changing Massenet's plan and the unreality infused into the male Jean by a female impersonator, Miss Garden did some very creditable work, such as expressive play of facial expression, and sincerity and artistic simplicity in vocal presentation. Her voice was in good estate but her technical attack of tone frequently lacked precision and accuracy.

Maurice Renaud had a bad evening, without noticeable charm, vocal resonance, or histrionic conviction. He missed the poetry in the famous "Legend" and delivered it as a declamatory chanted monologue. Renaud's Boniface was infinitely better when he used to do it at the Manhattan Opera House.

Hector Dufranne, another offender in tone last week, projected the music of his part harshly, unimaginatively, and at times irritatingly.

Of fine timbre was Gustave Huberdeau's singing, discreet, finished and artistically gratifying. Armand Crabbe, too, furnished real delight with his intelligent and unctuous acting and voicing of the role of the musician monk.

Cleofonte Campanini brought forth with taste and lively fancy all the delicate touches of the Massenet orchestration, and kept the ensemble of the performance on an extraordinarily high plane.

In Wolf-Ferrari's sprightly little musical farce, which preceded the "Jongleur," his light orchestral touch, apt illustration of ebullient moods and quaint imitations of

the Mozart and Rossini opera buffa styles, afforded musical pleasure of an essentially cheerful kind.

Carolina White repeated her archly captivating version of the cigarette smoking lady, and was lovely to gaze upon and to listen to. Her voice has taken on a fuller and richer quality since her former New York appearance last winter, without losing any of its flexibility and true lyrical proportions. Alfredo Costa, a fairly good baritone and routine actor, failed to efface memories of the great Sammarco, whose indisposition gave the role of Gil to Costa. Francesco Daddi was very amusing as the dumb old servant.

Ettore Perosio, who conducted, did so in a perfunctory and not very expert manner, showing unsteadiness in rhythm and lack of skill in achieving co-operation with the singers.

"Tosca," February 28.

A performance of superlative merit, with but one exception, was the offering of "Tosca" with Madame Fremstad in the title role, Caruso as Cavaradossi, Amato as the wicked Scarpia and the remainder of the cast divided among the wonted interpreters of these lesser roles, Messrs. Rossi, Pini-Corsi, Bada, Bégué, Ananian and Jeanne Maubourg. The one discordant note came with Madame Fremstad's portrayal. An incomparable Brünnhilde, with the voice and heroic style of action demanded by that role, Madame Fremstad seems unable to divorce herself sufficiently from that part to do any other equally well. Besides this the timbre of her voice is too stridently dramatic to color successfully the sensuous measures of the Puccini music. Through this lack the first and last acts were made unconvincing and annoying. But Madame Fremstad retrieved herself in the second act when the strenuous action, the wild cries of rage and horror found in her a suitable exponent, and she rose to impressive dramatic heights culminating with the scene of the murder.

Caruso in his best vein spells unalloyed delight alike to the connoisseur keenly alive to vocal perfection and superlative quality of voice, and the laymen anxious to hear the great tenor. And never before had Caruso been in better, more opulent vocal trim. With Amato a superb Scarpia, both voices rich, warm, sensuous, full of instinctive and cultured feeling for line and phrase, the same softly languorous glow illuminating each in its own genre, the performance as far as the two male principals were concerned reached an exalted plane of excellence.

Of the lesser parts the waddling gait and extraordinary facial play so full of sly unctuous humor, of Pini-Corsi as the Sacristan, deserves more than passing mention. Toscanini conducted with his wonted artistic restraint and poignant melodic abandon, the instruments in solo and ensemble aiding the singers and telling their own story all in one breath.

A bit of local color was furnished at this performance by a family of sons and daughters of native Italy who stood back of the orchestra seats, their worn faces illumined by the singing, while that was in progress, and consuming chestnuts and chattering happily between the acts. In the meantime the parterre boxes held gem bedecked occupants whose faces also were worn, but not illumined by music, who chattered, but not happily—and who certainly did not consume chestnuts.

"Le Donne Curiose," February 29.

Thursday evening marked the performance of Wolf-Ferrari's "Le Donne Curiose," with the customary cast, Arturo Toscanini conducting.

The music of Mozart in a modern garb is interesting and would be more so in a smaller house than the Metropolitan, yet it can only be a mere episodic study. Now then, add to that a libretto based on an eighteenth century plot and the interest then resolves itself into a mere academical enjoyment. If we are to have eighteenth century plots written to music in the twentieth century, we must have Richard Strauss' twentieth century music, as is the case in the "Rosenkavalier." The dainty and light and airy zephyr-like strains and phrases of Wolf-Ferrari in a large orchestra should be reduced into a small space in order to become effective for the purpose for which they are intended. That purpose is an intimate identification with the audience and the stage. Well, we have no small opera house here for such works and, therefore, they must be given in the Metropolitan.

De Segurora, Didur, Scotti and Bella Alten gave action to the opera. Jadlowker had the appearance of a Rosenkavalier even to the action, and it may not be out of place to suggest that when anyone sings on a vowel that the phrase, at least, should be closed with the same vowel with which it opens. Singing on A and then changing a few

notes later into E may be necessary to produce certain effects, but it is not vocalization. Vocalization is to get away from these defects and produce the results without them. There are teachers in New York City who can cure this evil, and there are people singing on the Metropolitan Opera stage who do not wish to have it cured or who have not yet felt themselves what the listener feels when he hears these transmutations from vowel formation to vowel formation. There is a man singing in this country today who illustrates how it should be done and it would be well to hear him sing, and that man's name is Bonci. With him such defects are never audible, because he has learned scientifically to control it through vowel formation.

This was the last performance of this opera, it is understood, and that is an exceptionally good feature of it. It would be interesting in a small opera house with a cast that must lose its self identification. The people must get into the roles and then there will be the ensemble, life, action and movement.

The audience itself did not hear the overture because it was constantly interrupted by latecomers and ushers moving up and down the aisles seating the people. This lasted until the first scene of the first act had been finished and then one could settle down and begin to listen. There was



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BERNICE DE PASQUALI.

a great deal of fun and laughter at the Italian jokes, because the people did not understand what they meant. It is possible that they might have cried had they heard the same jokes in English, and therefore, it is an excellent thing that these jokes were uttered in Italian. Anyone who can solve the psychology of such a situation might be able also to understand why we are not singing operas in the vernacular.

"Rigoletto," March 1 (Special Matinee).

From the outlying New Jersey towns, from the borders of Connecticut, from the shores of Long Island, and from the attractive hamlets in Westchester County, richly dressed women, many of them accompanied by children, flocked to the Metropolitan Opera House Friday afternoon of last week for the special matinee of "Rigoletto," with Caruso singing the role of the Duke. The standing space back of the orchestra circle was crowded, not with the olive tinted denizens from Mulberry Bend, but with ladies wearing sealskins, baby lamb and breadtail coats and expensive plumed hats. These wives, sisters and daughters of wealthy New York business men living in the suburbs were obliged to stand, for the reason that every seat in the house was sold out the day before the performance. They preferred to stand rather than miss the opera. Instead of being saturated with whiffs of garlic as on the nights when the tragic "double bill" is given persons sitting in the rear seats were regaled with odors of pungent violet extract and sweet perfumes of other kinds.

Of course few of the good people assembled to witness the entertainment gave much thought to the gruesome story of Verdi's old opera; they were there to hear Caruso, and, incidentally, the immortal melodies.

The cast, with two exceptions, was the same as that which sang "Rigoletto" a few weeks ago. The principal newcomer was Bernice de Pasquali, the American prima

donna, who, although a member of the Metropolitan Opera Company, has been making concert tours for over a year. She received a hearty welcome, and richly deserved the ovation which followed her singing of the "Caro Nome." Madame de Pasquali has become slender, hence her Gilda was winsome and youthful. The high tones of this soprano revealed their former crystalline purity, and her trill and cadenzas proved her right to be classed with other prominent singers of the coloratura school. But the "Caro Nome" was not the only noteworthy point about Madame de Pasquali's performance; in the duets with her father and the Duke, and later in the quartet, her voice sounded warm and musical, and by the sincerity of her acting, also, the singer succeeded in making a very strong impression. "Bravos" echoed through the house several times, and these were meant for Madame de Pasquali as much as for those associated with her. The pathetic scenes in the third act between the daughter and the Jester were enacted with finesse and true dramatic understanding.

Renaud's Rigoletto now is a familiar characterization with all its defects and virtues; the French baritone was in better voice last week than earlier in the season.

On Caruso the house showered its approval, and the commotion after the singing of "La donna e mobile" was not stilled until the great tenor nodded to the conductor, Sturani, indicating that he would repeat a verse.

Madame Homer was the Maddalena and Adamo Didur the Sparafucile. Minor roles were sung by Marie Mattfeld, Emma Bornigaglia, Helen Mapleson and the Messrs. Bada and Bague, while Paolo Ananian, as the Count of Montfione, had some difficulty reaching the low notes written basso profundo.

The chorus and orchestra earned their share in the success of the day's doings; there were many recalls for Caruso, Renaud and Madame de Pasquali, and the prima donna received a half dozen bouquets after the second and third acts.

"Tannhäuser," March 1.

Not the best guesser in the world is able to foretell how long the Wagnerian bubble will float on the era of music, for even the earlier operas of the master continue to hold their popularity, draw good audiences, and gain enthusiastic applause. In "Tannhäuser," the fascinating legend which it embodies, with its mingling of mythology, history and accurately expressed spirit of the Troubadour period, as well as the direct melodic appeal of much of the music, which even long familiarity does not seem to stale so far as the popular fancy is concerned—all those are ingredients that seem to insure "Tannhäuser" a considerable lease of life, in spite of the constant birth of newer operas by Germans, Frenchmen and Italians, with librettos infinitely swifter in action than that of "Tannhäuser," and music decidedly less declamatory and long drawn out.

Last Friday's performance had Leo Slezak and Emmy Destinn in the chief roles. Forceful and energetic in action, rather than poetically suggestive, were both interpreters. Slezak's appearance at the singing contest revealed too obviously the fact that Tannhäuser had been revelling at the abode of Venus. It is to be supposed that in anticipation of his meeting with Elizabeth, he would have tidied his hair and spruced up generally, especially as he showed enough personal pride to exchange his severe robe of Act I for a huge, flowing purple velvet cloak in Act II, which he flaunted about the stage like a mammoth portiere. Vocally Slezak was in poor form, his utterance being unduly stressful, his high tones very unsteady, and the middle register throaty in emission and unpleasant in quality.

Emmy Destinn sang the Elizabeth music with clear tone production, the clarity finally resolving itself into an even sameness which lacked variety of color, and suggested—irrespective of what the performer may have felt—no great depth of interpretative emotion.

Putnam Griswold did the part of the Landgrave Hermann with true nobility in action and music. He has a manner of infusing genuine life into stage figures which many other bass-baritones have been presenting as inert puppets. Sonorous voice and flawless diction and phrasing marked the Griswold singing of the moving measures allotted to the Landgrave.

Hermann Weil, the Wolfram, gave a dignified portrayal, restrained in movement, as the part calls for, and careful and unexciting in vocalization. William Hinshaw was a dramatically impressive Biterolf, who suited action to musical phrase, and liberally poured forth his resonant voice with full artistic effect.

Olive Fremstad made the Venus a delight to look upon, and negotiated the high compass of the role with much more success than usual. Lenora Sparkes, in the short song of the Shepherd, revealed fresh vocal quality and joyous delivery.

Alfred Hertz's conducting resulted in many very loud orchestral movements, which led to necessary forcing of

tone on the part of the singers. The tempi were hurried in the famous march of Act II and in the hunting fanfares of Act I.

"Ariane et Barbe-Bleue," March 2 (Matinee).

The repetition of Dukas' beautiful but little understood opera again gave cultured musical listeners a great deal of pleasure. Wondrously seductive in color, of exquisite contrapuntal workmanship, poetical and passionate by turns, the Dukas score of "Ariane" is one of the finest orchestral products of the twentieth century and epitomizes strikingly the latest advance made by music in cerebral as well as purely æsthetic direction. Pungent humor and playful satire also disport themselves side by side in the Dukas measures, but they are apparent only to those connoisseurs who know how to note and follow the application of orchestral suggestion to persons, events and moods presented on the stage. The text of "Ariane" remains an abysmal mystery to many because they try to read into it meanings which Maeterlinck never intended to typify. If regarded as a symbolistic drama the object of the play becomes transparently simple, and there can be no doubt that Maeterlinck regards human custom (or shall one say feminine custom?) as too firmly entrenched to be overthrown by a few proud and independent spirits here and there among the fair sex.

Geraldine Farrar's impersonation of Ariane continues to be too worldly, and her singing measures remain apart from the score rather than blend with it and serve as an aiding factor in the general scheme of harmonic and motivistic illustration. Poetry does not appear to be a strong element in Miss Farrar's artistic makeup.

Leon Rothier did his small title role acceptably. Margaret Matzenauer was vivid and vocally impressive as the Nurse. The other parts were filled acceptably by Jeanne Maubourg as Selysette, Lenora Sparkes as Ygraine, Rosina van Dyck as Melisande, Henriette Wakefield as Bellangere, Lucia Fornaroli as Alladine, Georges Bourgeois as the Old Peasant, Bernard Bague as the Second Peasant and Basil Ruydael as the Third Peasant.

Arturo Toscanini led with his usual keen sympathy and marvelous ability to make the orchestra tell its part of the story with eloquence and thoroughness.

"Lohengrin," March 2 (Evening).

New York's German element, music loving but thrifty, does not as a rule support the performances at the Metropolitan Opera House. Last Saturday evening, however, when "Lohengrin" was given as the second work in the series of special Saturday night performances at popular prices (from \$4 to \$1), the character of the audience in the orchestra and dress circle was overwhelmingly Teutonic. The standees downstairs numbered close to 400, and besides the Germans in this throng there were plenty of Italians and Americans. English, German and Italian were the languages freely heard in the lobbies during the entr'actes.

The performance was one of striking merit. Carl Jörn made his reappearance as the mystical knight; Berta Morena was the Elsa; Louise Homer, the Ortrud; Otto Goritz, the Telramund; Herbert Witherspoon, the King, and William Hinshaw, the Herald. Physically, Jörn's Lohengrin hardly measures up to the required standard, but the tenor's singing was worthy of praise, and he is always to be commended for the sincerity of his endeavors. Lohengrin, as presented by this artist, is the man of flesh and blood rather than the incarnation of a spiritual character.

Madame Morena's Elsa is a movingly beautiful impersonation, one of the loveliest ever witnessed on the stage of the Metropolitan. First, a vision of girlishness as she appears before the King, singing the "Dream" with perfect repose and a vocal art that was faultless. Every gesture, every shade of expression on the classic countenance was a study, as she is questioned about the knight of her fancies. When the knight does arrive, one beholds again a transformation of the eyes and features, all indicative of ecstasy, surprise and tenderness. It is the art of facial expression, of gesture, of emotion—the great art of acting—that Madame Morena has mastered, and the command of it constitutes her a great artist. In the more emotional scenes, one was moved again by her temperament and dramatic force. Elsa, which every aspiring debutante imagines is a part easily learned, is in fact one of the most difficult roles, demanding of the singer the widest possible range of dramatic expression. The visionary Elsa of the first act is not the same woman of the third act, where, overtaken by curiosity, she insistently exacts the truth concerning her lord's origin. In this third act Madame Morena was strikingly forceful in voice and action, as in other moments she was all gentleness and reserve.

Madame Homer showed considerable improvement in her by-play in the opening scenes of the opera. In the second act she sang well in the duets, but the American contralto was the only one of the principals who mystified the listeners by the language she sang. Not a word, not a single word of the German text as Homer sang

it was understood by the writer of this report; on the other hand, the German enunciation of the two other Americans in the cast, Witherspoon and Hinshaw, was a delight. Hinshaw's German diction is often more perfect than that of the Germans themselves, and Witherspoon is not far behind his colleague in this respect. Then, too, these American men, by their physiques and manly voices, have advanced themselves to commanding rank as Wagner singers.

Herr Goritz, as Telramund, was hardly in his best form. The role evidently is not congenial to this constitutionally merry artist.

Mr. Hertz's conducting was of the conventional order, and thus much of the poetic and inner meanings of the score were missed. Nevertheless, the house was enthusiastic, frequently recalling the singers to the footlights.

"Otello," March 4.

Verdi's astounding wonderwork "Otello" was again performed at the Metropolitan, this time on Monday night last, with Slezak, Alda, Scotti, Bada (Cassio), Maubourg (Emilia), etc.

Another high grade performance reflected the gorgeous instrumentation and the passionate, feverish and intense singing of the two male protagonists. A word should be uttered for Angelo Bada. Thus far all the singers have had a due share of attention, yet Bada has had to suffer silence, if not in silence. On Monday he was especially Bada, especially effective, courteous, gallant and very nearly Shakespearean. He sang with his voice, the voice that belongs to him and no one else, and he sang well, leaving aside the strident and metallic upper tones—white enough to kalsomine the Metropolitan front, and it needs it.

Alda sang beautiful notes in the second act and in the third she delivered her phrases with fire and frenzy. It was the kind of singing her friends claim for her and she proved that she could rise to the occasion.

The Metropolitan audience is like all uncultured opera audiences in America and in London and Paris; nearly everywhere. It will come late and thereby interrupt those who are on time because they patronize the opera to hear it and not to interrupt others. At the opening the box was occupied, probably by some musical friends of the owners. The boxes were fully occupied only at the close of the first act. This proves again, if proof were necessary, that opera is supported as a function of society. Interruptions also break in at the most inopportune moments. A high note will bring down the ignorant house and crush out of existence some of the most carefully rehearsed phrasings of Toscanini. On Monday night Toscanini introduced a scheme to prevent the endings of acts from being spoiled by the applause that comes when the curtain falls. He had the curtain falling with the closing phrases of the first act, diminuendo pianissimo, with the music, making it simultaneous. In this way he prevented the disgusting interference. He managed it also to some extent at the end of the other acts. If he remains here long enough he will finally succeed in explaining that music is written to be played and listened to. Those who do not care to listen should not interrupt the music by making noises. It is discourteous, tactless, and it is a matter of bad manners. One of these nights Toscanini will stop when interruptions occur because, as a fine and sensitive musical nature, he will be unable to proceed.

Clement a Social Favorite.

Between and between his crowded operatic season in Boston and Montreal which took up nearly all his available time, Edmond Clement, the well known French tenor, has been in such demand for private musicales and recitals that many engagements had to be given up for sheer lack of time. Among those, however, that he has been able to fill are a private musical at the New York home of Colonel Meyney, an engagement at the Bagby musicales in December, an appearance taking the form of a Chanson Crinoline at Hotel Plaza in the same month, and private musicales in New York at the homes of Mrs. Whitelaw Reid, January 19; Mrs. Orme Wilson, January 21; Mrs. Ogden Goellet, February 8, and Mrs. Bradley-Martin, March 9. In Washington, at the home of Colonel Thompson in February, and at Mrs. Hooker's home in Greenwich, Conn., also during the same month. Mr. Clement's concert engagements thus far, in addition to his tour early this season with Geraldine Farrar, have included recital appearances at Carnegie Hall, New York, January 19; in Montreal, January 24; a return engagement there March 29; at Jordan Hall, Boston, February 1; a return engagement as assisting soloist with the Longy Club of that city March 11, and still another recital appearance at Jordan Hall March 19.

Sammarco Photographed by Matzene.

The picture of Mario Sammarco which appeared on the front page of THE MUSICAL COURIER, issue of February 21, 1912, was made from a photograph by Matzene, of Chicago.

GRAND OPERA IN BOSTON

BOSTON OPERA HOUSE.

Although the Boston Opera Company now is facing the closing weeks of its season, new and interesting announcements continue to come from the management, and expectation is rife as to forthcoming events heralded from day to day. Thus Caruso's appearance March 5 at a special performance of Puccini's "Girl," the initial presentation of "Germania," March 9, and this week's opening performance of "Werther," have aroused widespread interest, while the additional appearances scheduled for Mary Garden in "Thais" and "Carmen," with her Melisande appearance as the feature of the closing performance of the season, leaves much indeed for the enjoyment of Boston's opera audiences.

"Faust," February 26.

"Faust," scheduled for the week's opening, included the following cast:

Faust	Edmond Clement
Mephistopheles	Leon Rothier
Valentine	Jean Riddez
Wagner	Gaston Barreau
Marguerite	Mary Garden
Siebel	Madeleine D'Olige
Martha	Elvira Leveroni

Conductor, Andre Caplet.

A memorable portrayal of Marguerite was given by Mary Garden last season, a performance that had its highest merit in the striking individuality of the singer. With this, then, in mind, the audience crowding the Opera House came to see what the Garden version had to offer this season, in contradistinction to those others who had successfully portrayed the role thus far. It found an interpretation clear, lucid, and thoroughly consistent, with the unique individuality of one of the greatest singing actresses of the day. Carping critics who seek beauty of voice pure and simple were undoubtedly disappointed, but those of her listeners who came prepared for a wider histrionic outlook, found it in each and every phase of Marguerite's pitiful story of the version given by Mary Garden.

Edmond Clement is always elegant, always artistic in everything he essays. Hence, although he is somewhat lacking in the more robust qualifications essential to the role, he nevertheless makes a sufficiently romantic lover to offset these shortcomings. Rothier's Mephistopheles presented its usual varying qualifications, although the part is better suited to him than others in which he has appeared here. The remaining roles, all in familiar hands, were well taken in the main, while Conductor Caplet gave an animated reading to the score.

"Samson et Dalila," February 28.

A Delilah new to Boston, where she is favorably known from her appearance in other roles, came to the following familiar cast in the person of Jeanne Gerville-Reache, the eminent contralto:

Samson	Zenatello
Dalila	Gerville-Reache
Grand Pretre	Riddez
Abimelech	Mardones
Vieillard Hebreu	Lankow
Messager Philistin	Saldaigne
Premier Philistin	Giaccone
Deuxieme Philistin	Barreau

When a high precedent has been set in a certain role by a singer of brilliant attainments like Maria Gay it is very difficult for another to step into the same part and create an equally favorable impression, since, although comparison is no criticism, a basis for comparison has been established, and the newcomer is judged accordingly. It is therefore much to the credit of Madame Gerville-Reache that she was able to sustain the high plane of excellence already established, and to win success with her vocally entrancing and physically seductive portrayal of the temptress. The line of demarcation between playing the dangerous game of the courtesan for a heroic cause as Delilah conceives it and the lustful wanton evident to the rest of the world is very slight. That Madame Gerville-Reache was able to interpret this subtle dual role in a manner to carry conviction to her hearers speaks well indeed for the signal histrionic ability she possesses. With her noble contralto giving vocal evidence of supreme attainment the singer rose to heroic heights in an impersonation carrying the strongest artistic conviction.

Zenatello has made the role of Samson so entirely his own that to speak of his glorious voice, his great dramatic fervor and the brilliant inspiration that marks his character drawing in every role would be reiteration pure and simple. It is, however, difficult to refrain when an artist rouses the hearer constantly to renewed enthusiasm at each and every performance, as is the case with Zenatello.

Lankow's voice is well suited to the sonorous oratorical measures of the first act. These he invested with sincere

breadth and nobility. The choruses were well sung, and Saint-Saens' beautiful music received its due share of recognition under the skilled baton of Andre Caplet.

"Werther," March 1.

The premiere in this city of Massenet's opera had a crowded house, drew an unstinted amount of enthusiasm, and presented a performance of such superlative merit by the following cast, that Director Russell and the Boston public may feel thoroughly justified in their staunch support of an operatic organization able to achieve such results:

Werther	Edmond Clement
Albert	Jean Riddez
Le Bailly	Leon Rothier
Schmidt	D. Leo
Johann	Pierre Letol
Brühlmann	Robert Regnier
Charlotte	Maria Gay
Sophie	Madeleine D'Olige

Conductor, M. Andre Caplet.

Fault has been found time and again with Massenet's choice of the Goethe masterpiece for the libretto of his opera. Leaving that question to the consideration of those interested, no fault can possibly be found with his wonderful dovetailing of music and text, as the librettist changed it for further operatic convenience.

To turn from the absorbing subject of Massenet's music to the interesting interpretation of the opera again calls for adjectives of the superlative degree. Maria Gay, the temperamental riotous Carmen, the seductive Delilah, a vindictive Santuzza, a proud Amneris, it required great faith on Mr. Russell's part in her marvelous versatility to place this vivid creature in the category of a Charlotte, hide bound by home and duty. That she accomplished this at her first performance of the role on any stage, with a plenitude of histrionic reserve force, her own beautiful vocal certainty, and the womanly dignity required in the land where Kinder, Kirche and Küche are the embodied watchwords of all things that spell feminine righteousness and virtue, speaks more for the great art of the wonderful Spanish contralto than anything else she might have essayed.

Edmond Clement did not impersonate Werther; he was the living realization of the Goethe character. Admirably suited to the part temperamentally by bearing, and through the natural pathos in the timbre of his lovely lyric tenor, he gave the story of the poet lover in such an exquisitely idyllic manner that he effaced the weakness, the neuroticism of the character entirely, and left nothing but pity for the misapplied talents of the passion blinded youth. A memorable performance, indeed, ranking with one of kindred character given by Arnold Daly in Bernard Shaw's "Candida" that roused the metropolis to unwonted enthusiasm some several seasons ago.

Riddez made a good appearance as the bourgeoisie husband, not a grateful task 'tis true, but one which might have been accomplished with greater vocal certainty than he displayed on this occasion. Madame D'Olige displayed a fresh, charming soprano voice in the role of Sophie, and acted with discrimination if not with brilliancy.

Rothier made the most of the part of the bailiff, and the children in the first scene added a charming bit of local color to this drama of the home, while the second act was enlivened by the drunken antics of Messrs. Leo and Letol as they pursued their homeward way with the third member of the company, equally lost, between them.

The scenic settings and marvelous lighting effects for which the Boston Opera Company has become so well known were carried out with equal artistic fidelity in this production. But, added to these, and giving the master stroke to the whole, came Andre Caplet with his inspired reading of the score, a revelation that does not come in the form of a surprise to those who have watched the steady development of this gifted leader. There were recalls for the principals after every act, which culminated in an ovation to Madame Gay and Clement, shared also by Caplet, at the close of the third act, when, too, the prima donna received an enormous basket of magnificent flowers.

"Aida," March 2 (Matinee).

Aida	Carmen Melis
Amneris	Maria Gay
Una Sacerdotessa	Florence DeCourcy
Radames	Giovanni Zenatello
Amonasro	Antonio Scotti
Ramfis	José Mardones
Il Re	A. Silli
Un Messagiero	Ernesto Giaccone

What might easily be termed a Gay-Zenatello performance of Verdi's opera would only be the statement of actual fact, since these artists in their wonted roles of Amneris and Radames towered so obviously above the remainder of the long familiar cast that, with the excep-

tion of Scotti, who is a good actor, if not a good singer, the performance was carried by these sterling artists. Never before, aside from her marvelous portrayal of the haughty princess on the occasion of Weingartner's conducting of this opera, when Madame Marcel sang the Aida, has Madame Gay been in such rich and opulent voice and so filled with tremendous dramatic fervor as on this occasion. The audience recalled her an endless number of times.

Zenatello, equally successful, struck the dominating note of his performance with his marvelous rendering of the "Celeste Aida." Very rare it is to discover a tenor able to render the lyric and dramatic passages of his part with equal vocal skill. The timbre of the tenor's rarely beautiful organ has been spoken of at length and at divers times, but the histrionic skill, the clever facial play, and all the other addenda, impossible to describe, that go toward the upbuilding of Zenatello's endless resourcefulness as a singer actor, must be seen and heard to be instantly recognized.

"Carmen," March 2 (Evening).

Carmen	Emma Calvé
Micaela	Madeleine D'Olige
Frasquita	M. L. Martini
Mercedes	Florence DeCourcy
Don José	Edmond Clement
Escamillo	Jean Riddez
Zuniga	Gaston Barreau
El Dancaire	D. Leo
El Remedado	Ernesto Giaccone
Morales	Pierre Letol
Lilas Pastia	Henry Julien

Again, comparison can hardly be avoided when, as was the case for a second time this season, Madame Calvé made her appearance in the role that a decade ago became absolutely synonymous with her name.

Carmen has also become synonymous with Maria Gay's name wherever she has appeared in the role, but the methods of the two singers are so dissimilar, each is so pronouncedly individual in her own conception, so sincere in a large artistic way, that it is of vital interest to the student of psychology to see these diametrically opposed interpretations and draw his own deductions.

Madame Calvé found her audience as demonstrative as of yore, and answered numberless recalls.

Clement made a fascinating figure of Don Jose, one which through its pathos primarily won the audience completely. Although the singer has made his impersonation a familiar one to Boston audiences, still the additional touches he is constantly bringing to it give eloquent proof of the close study he gives his parts. A striking point at this performance was made at the death of Carmen, when, instead of sinking over the body of his beloved in frantic grief at her death by his hands, he roused himself at the entrance of the spectators and with panther-like swiftness snatched the body of his beloved, at the same time turning a glance of jealous hatred upon the Toreador. After all, these are the essentials, in addition, of course, to the voice, which all go toward making great operatic portrayals.

Madame D'Olige sang Micaela, but did not make the most of the opportunity this part offers. The remainder of the cast has been rendered familiar through many previous appearances. Caplet conducted with his accustomed skill, if with less brilliancy, owing undoubtedly to the many rehearsals of new works which are taxing Mr. Russell's artistic forces to the utmost.

ROBERT PIERROT.

Boston Sunday Evening Concert.

Among the soloists participating in the Sunday evening concert were Jeanette Werner, who created such a favorable impression at her violin recital a few days ago; Miss Amsden and Miss Fisher, sopranos; Madame de Courcy, contralto; Messrs. Mardones and Olshansky, basses; Gaudenzi and Romito, tenors, and M. Barreau, baritone.

Mrs. Beach Feted Abroad.

Following a three weeks' stay at Garmisch in the Bavarian Alps, where she was the recipient of much social attention, Mrs. H. H. A. Beach, the widely known composer, went for a fortnight's visit to Berlin, in response to many urgent invitations from musicians and friends. While there she played a number of her compositions at a musicale given in her honor by the Baroness de Hegermann-Lindencrone, wife of the Danish Ambassador to Germany, which aroused great enthusiasm among the notable company present. At the close of her Berlin visit Mrs. Beach left for a leisurely sightseeing tour through Italy.

Mary Cheney in the South.

Mary Cheney, the well known soprano of New York, left Tuesday of this week to fill a number of engagements in the Southern States.

Grand Opera in Philadelphia

METROPOLITAN OPERA HOUSE.

"Samson and Delilah," February 26.

The week's opera at the Metropolitan Opera House opened auspiciously on Monday evening with a splendid performance of Saint-Saëns' "Samson and Delilah," with Dalmores and Gerville-Reache in the leading roles. The eminent contralto had sung this opera here many times and greatly endeared herself to the operagoing public by her opulent voice, which seems especially adapted to this role. The house was crowded to hear her and she won many new friends by her splendid singing, and for the same reason gave her older friends new cause for admiration. Mr. Dalmores, whose voice was very tired the previous week from too much singing, was in better form and gave the notable presentation of the role which we have learned to expect from him. The opera was staged with the magnificence and careful attention to details which Mr. Dippel always exercises.

"Secret of Suzanne" and "Le Jongleur," February 28.

The cast included Zeppilli, Costa and Daddi, all of whom are assuming more and more importance in Mr. Dippel's forces. The "Jongleur" received one of the best performances of the season, with Mary Garden in the title role, Renaud as the happy-go-lucky Cook and Dufranne as the Prior. The orchestra, under Campanini, was, as ever, a delight.

"The Jewels of the Madonna," March 1.

The performance on Friday evening left no doubt in the minds of the operagoing public that Mr. Dippel has another trump card in this new opera. The work was presented in superb style from every point of view. The stage settings were thoroughly characteristic and appropriate, the orchestra under the wizard, Campanini, was superb, and all the parts were well done. The public little realizes the difficulty of a work of this kind, with a tremendous cast of some forty characters, each one of whom must be in the picture all the time and absolutely perfect in his or her part. The slightest inattention or uncertainty of any one of the numerous performers meant disaster, and each and all are entitled to praise for their capable and splendid work.

For the leading roles Mr. Dippel has three artists who are unusually qualified for their individual parts, as though the opera had been written especially for them. Miss White, who has impressed Philadelphia as being an unusually capable and brilliant artist, and, above all, extremely conscientious and painstaking, made a profound impression as Maliella. She had entirely recovered from a recent illness and sang better than she has ever done here. She has made this role particularly her own and will be pretty

sure to draw a full house every time she appears in it. Sammarco's voice had not entirely recovered from his recent cold, but how superbly he dominated the performance every moment he was upon the stage and how superbly he sings!

Bassi made one of the best appearances he has made here this season in the leading tenor role of Gennaro. Both the intermezzos, before the second and third acts, were redemanded by the audience.

"Faust," March 2 (Matinee).

The magic combination of the words "Faust" and Mary Garden served to fill the house to the last seat at the Saturday matinee and should have made Mr. Dippel assume



THE ABOVE IS A PICTURE OF LA SFACCIATA.
Amedeo Bassi's fifteenth century villa near Florence, Italy.

his most expansive smile. It was announced that it would be Miss Garden's only appearance in this opera, and there seemed to be a multitude of people in Philadelphia who were anxious to help decide the question of whether Mary could or could not sing.

The rest of the cast included Dalmores, Dufranne, Wittkowska, a most beautiful Siebel to look upon, and Scott, who sang the role of Mephisto here for the first time. Mr. Scott, being a Philadelphian, always has the warm good wishes of many friends for his success, for which he is striving most faithfully. The opera was well staged and Charlier conducted the orchestra.

"Secret of Suzanne" and "Pagliacci," March 2 (Evening).

The evening performance was the double bill as noted above, the first with the same cast as on Wednesday evening, and the second with Osborne-Hannah, Guardabassi, Coster, Crabbe and Venturini. The coming week promises to be another gala series.

"The Masked Ball." When the orchestra struck up the opening strains of the "Toreador Song" there was another and even bigger demonstration. Mr. Amato delivered the stirring music in grandiloquent fashion and was forced to return to the footlights many times in acknowledgment of the honors bestowed.

When the director of the Metropolitan brought over from Paris Carlos Salzedo to fill the position as first harpist in the orchestra he made no mistake. Mr. Salzedo's work has been noted and commented upon on numerous occasions and it has been observed that the harp parts in the opera scores have been a prominent feature of the season. He possesses a superb technic and a thorough command of every resource, so that his playing not only reveals skill of a startling order but affords pleasure of an exalted kind. On this occasion he was heard in Widor's brilliant fantasy for harp and orchestra entitled "Choral and Variations," and two solos, nocturne (Hasselmans) and variations on an old theme (Salzedo). He was well received and granted an encore.

The second part of the program opened with two orchestral numbers, norturno (Martucci) and prelude to the third act of "Lohengrin" (Wagner), finely performed by Mr. Pasternack and his men. Riccardo Martin followed with the "Flower Song" from "Carmen," and performed his task so well as to create the desire to hear more. The result was a splendid and forceful proclamation of the "E lucevan le stelle" from "Tosca," and the singer thus became the recipient of applause of the explosive order. Henriette Wakefield was the first of the soloists, and the only one, to dispense with the services of the orchestra. She sang three songs with piano, "Der Lenz" (Hildach), "Lullaby" (Worrell) and "Spring's Singing" (MacFadyen). They were invested with charm and grace and afforded a pleasing contrast. Herbert Witherspoon added new luster to his prestige with a delightful interpretation of "With Joy the Impatient Husbandman" from Haydn's "Creation." He sang with great opulence of tone, elegance of phrasing and clear enunciation. It truly

was a pleasure to hear the English language thus used in connection with music.

The concert closed with the sextet from "Lucia" by Madames Gluck, Wakefield, Messrs. Martin, Bada, Amato and Witherspoon. As always, it was listened to in rapture and vociferously applauded.

GRAND OPERA IN BROOKLYN.

ACADEMY OF MUSIC.

"Otello," February 27.

A work like Verdi's "Otello" atones for many sins committed by authors and composers. In the New York opera department of this paper last week the reviewer of the season's first performance of Verdi's opera at the Metropolitan Opera House declared that the Italian composer had "assimilated the Shakespearean idea to such an extent as to elevate opera itself into a place of higher distinction." Here is a suggestion that should particularly appeal to those who have frequently lamented the poor taste shown in choosing subjects for opera libretti. Shakespearean scholars rank "Otello," or "Othello," as it stands in the original text, only second to "Hamlet." A production that affords both the highest literary and musical instruction is indeed a contribution in the annals of human events.

The cast appearing at the performance given in the blue and pearl tinted opera house of the Brooklyn Academy of Music was the same as that heard the previous Wednesday night in the temple of opera on Broadway, Manhattan. The only change was the conductor; Toscanini directed the opera in Manhattan, Sturani was entrusted with the task for the Brooklyn night. The younger conductor did surprisingly well, and on account of his success was honored with an ovation when he came out to lead the last act.

Leo Slezak, as the Moor, is far less explosive in his singing and acting than the last Otello remembered by Brooklynites—the late Francesco Tamagno. The Bohemian tenor was forceful and in all the essentials adhered to the Shakespearean ideals of the character.

Antonio Scotti, the Iago, was equally accurate in his study of the arch villain.

Madame Alda never has appeared to better advantage; her Desdemona is winsome and her singing disclosed a marked improvement, especially in the upper register. The "Ave Maria" was sung in semi-tones of utmost purity and sweetness.

Jeanne Maubourg as Emilia, Bada as Cassio, Audisio as Roderigo, and De Segurrola as Lodovico, united with the principals in giving an exceptionally smooth presentation.

Slezak, Madame Alda and Scotti were recalled a half dozen times after the second and third acts, and the tenor and prima donna were honored with a demonstration at the close of the last act. This indicates that the good Brooklynites take their opera more sincerely than is the case at the Metropolitan Opera House. One never sees 100 or 200 persons leave the Academy during the last act, as is the rule at the Metropolitan. This restfulness on the part of the Brooklyn audiences acts as inspiration to the singers and the display of good manners impresses the visitor to Brooklyn so well that a desire is aroused to hear other operatic performances in the neighboring borough.

Adele Krueger with Troy Vocal Society.

Adele Krueger, the dramatic soprano, has sung with a number of clubs recently, filling important engagements in several cities. The following, from the Troy Record, refers to the singer's appearance with the Troy Vocal Society in that city last week:

Music lovers of this city were given a decided treat last evening when the Troy Vocal Society, Christian A. Stein, conductor, gave a concert at Music Hall, assisted by Adele Krueger, soprano. There was an unusually large attendance, and taking applause as one criterion, Mr. Stein must feel justly proud of his innovation. It was a unique combination—a male chorus, a military band and a church choir—all local organizations, and with the addition of Madame Krueger, proved a feature which will bear repetition.

Madame Krueger has an excellent soprano voice, and won her audience in her first group of songs.

Madame Krueger was heard in a group of songs: "Zueignung," by Strauss; "Der Gaertner," by Robert Kahn; "To You," by Gley Speaks, and "Ecstasy," by Walter M. Rummel. The first two selections did not call for any display, but showed Madame Krueger to possess a sympathetic voice. The third was a little gem and in the last she executed several cadenzas.

Madame Krueger had an opportunity in the aria "Dich Theure Halle" ("Tannhäuser") by Wagner to display her lyrical ability. Her voice was pure and strong and her enunciation splendid. To sing with a military band as she did in this number requires a voice of strong upper register, and the selection was artistically given and elicited generous applause.

Devine Pupils to Sing Important Parts.

A pupil of Lena Doria Devine, of New York, will sing the soprano part in the oratorio "Quo Vadis" by Felix Nowowiejski, which will be given in Carnegie Hall, New York, on March 17, under the direction of the composer. Another pupil will have the leading role in "Baron Trenck," which is billed for the Casino on March 21.

METROPOLITAN SUNDAY CONCERT.

Patrons of music in New York have had a multitude of events offered to them during the season now drawing to a close, therefore it would not be surprising if they began to show some inclination to absent themselves. But not so. As long as good music is announced, good sized audiences continue to respond. That the public is not yet surfeited with tonal dispensations was conclusively proven last Sunday evening, when a capacity crowd filled the Metropolitan Opera House, attracted thither by the unusual array of stars offered for the sixteenth Sunday night concert.

The concert began with the overture to "Der Freischütz," excellently played by the orchestra under Josef Pasternack. Then came Heinrich Hensel in his swan song; that is, he sang the aria "Oh, Paradiso" from "L'Africaine" as his farewell this season to the Metropolitan stage. He delivered it with much feeling and good tone quality. His climax was splendidly conceived and achieved and he was rewarded with a demonstration of approval that could not be mistaken. Therefore he added the "Spring Song" from "Die Walküre," which likewise evoked great applause. Alma Gluck no sooner appeared than the audience broke forth into an appreciative welcome. She sang the "Jewel Song" from "Faust" in a manner that made everyone wish the concert might be transformed into an operatic performance and that Alma Gluck might assume the part of Marguerite. The timbre of this young woman's voice is of a most delicious and luscious quality. Her art and style are large and broad, while her charming stage presence and graciousness of manner captivate as well as please. She received a tempestuous encore, responding with "Lo, the Gentle Lark," in which her tones blended marvelously well with those of the flute, and her coloratura skill was finely presented.

Pasquale Amato also was greeted with prolonged applause and won a deserved encore on account of the intense and dramatic rendition of the "Eri tu" aria from

REMARKABLE TRIBUTE OF DR. OTTO NEITZEL TO LOUIS PERSINGER.

Dr. Otto Neitzel, Germany's most famous music critic, expressed the following opinion on the playing of Louis Persinger, the young American violinist, who is to make his initial tour of America under M. H. Hanson's management next season. The criticism appeared in the Kölnische Zeitung after Persinger's concert in Cologne on January 31, 1912. Both the original and the translation are herewith given:

Als wir abends in den Dischsaal einkehrten, erging es uns ähnlich wie Saul, dem Sohne Kis'. Wir kamen, um einem bürgerlichen Talent, vielleicht der Erziehungsfrucht irgendeines soliden Konservatoriums, die verdiente Anerkennung zu zollen, und wir entdeckten einen jungen Meister der Geige. Von Louis Persinger wissen wir nur, dass er seine Studien erst unlängst bei Thibaud und Ysaie beendet hat. Nun, von denen, die wir in den letzten Jahren auf dem Podium gehört haben, ist er der Fertigest und Sympathischste. Man könnte ihn einen neugeborenen Ysaie nennen, wenn seine Bogenführung, namentlich die Eleganz seines Stakkato, nicht gleichzeitig die Erinnerung an Sarasate wachriefe. Sein Ton besitzt Grösse und Schönheit, sein Vortrag ist warm und durchgeistigt. Zuverlässig und makellos ist seine Technik. Er spielte u. a. das bemerkenswerte Konzert in E-moll von Nardini, in dessen letztem Satz schon der plötzliche Wechsel von Dur und Moll vorkommt, den erst Schubert zur laufenden musikalischen Münze geprägt hat, sowie entzückende Kleinigkeiten von Pugnani bis Kreisler, das Es-dur Konzert von Mozart und Neueres. Das kleine, aber kundige Pub-

likum merkte doch gleich, was die Glocke geschlagen hatte und trug dem von Ramrath feinfühlig begleiteten Künstler eine helle Begeisterung entgegen. Wir hoffen, Herrn Persinger im Gürzenich wieder zu begegnen.

(Translation.)

When our steps led us to the Dischsaal we enjoyed an experience similar to that of Saul, the son of Kis'. We came, expecting to bestow deserved recognition upon some bourgeois talent, perhaps the production of some solid conservatory, and instead we discovered a young master of the violin. Of Louis Persinger we know only that it is not so very long ago that he finished his studies with Thibaud and Ysaie, but among those whom we have heard on the concert platform during the past few years he is the most finished and the most sympathetic. One could call him a new-born Ysaie, if at the same time his bowing—especially the elegance of his staccato—did not awaken memories of Sarasate. His tone possesses breadth and beauty, his interpretations are warm and imbued with inner meaning, while his technique is reliable and faultless. Among other things he played Nardini's remarkable concerto in E minor, in the last movement of which occurs the sudden change from major to minor, which Schubert was the first to coin for the current musical mint; further, charming little pieces from Pugnani to Kreisler, the Mozart E flat major concerto and novelties. The audience—a small one, but composed of people who now—immediately recognized the significance of the event and received the artist's offerings with genuine enthusiasm. Ramrath accompanied the performer with delicacy of feeling. We hope to meet Mr. Persinger again at the Gürzenich concerts.

TWO SOLOISTS WITH ORCHESTRA.

Cecile Ayres, pianist, and Jeanne Jomelli, soprano, were the soloists, respectively, at the two concerts of the New York Symphony Orchestra, given in the Century Theater, Friday afternoon, March 1, and Sunday afternoon, March 3.

Little Miss Ayres, a very young lady of prepossessing appearance, played the Grieg concerto and displayed marked musical and pianistic talent, the indications of which were a sympathetic touch, firm rhythm, an unusual degree of temperament, and exceptionally good taste in phrasing. When Miss Ayres acquires more physical strength she will be able to give forth the technical brilliancy necessary in a work like the Grieg concerto, which makes so decided a surface appeal.

Madame Jomelli, who has not made many public appearances this winter, owing to illness, proved that she still is the possessor of a finely full and rich soprano organ, employed by her with that rare singing knowledge which comes only to artists of an experience so extensive in concert and opera as Madame Jomelli's has been. In Saint-Saëns' "Hymn to Pallas Athene," a magnificently virile piece of musical writing, the Jomelli dramatic grasp, intelligent delivery of text, polished diction, and utilization of vocal tints for emotional expression were in evidence to such an extent that a veritable wave of enthusiasm swept from the auditors at the close of Madame Jomelli's presentation, and she was applauded to the echo. Likewise her soulful and poetical singing of an air from Debussy's "L'enfant prodigue" won an ovation for the performer and she was recalled many times by the delighted listeners. Madame Jomelli now is without doubt one of the firmly established favorites of metropolitan concert goers.

Walter Damrosch, his sister, Clara Mannes, and his brother-in-law, David Mannes, assisted in a performance of Saint-Saëns' dreary C minor symphony. Walter wielded the baton, David was concertmaster, and Clara played the piano scales and inaudible arpeggio written for that instrument by Saint-Saëns as a part of his work. The touching family picture would have been complete had "Doctor" Frank Damrosch acted as one of the audience, and a portrait of rare old Leopold Damrosch been hung up somewhere in the rear to serve in saintly guardianship over the domestic scene. There is no reason why the Damrosch family should not make music together, in public or in private, especially if they enjoy it.

Walter Johannes Damrosch prefaced the Saint-Saëns symphony with a speech which "introduced" that work to the hearers, as he put it, and explained the friendly "attitoot" of Saint-Saëns toward Liszt. During the course of his remarks, Walter Johannes alluded frequently to something he called the "orkeshtra," and asserted that "some of us consider the Saint-Saëns C minor symphony to be the greatest symphonic achievement." Walter Johannes did not state who constitutes "us" in its entirety.

Suffice it to say that the unimaginative and metronomic reading which Walter Johannes gave of the C minor symphony failed to show its greatness, if it has any. No interesting climaxes or subtle shadings of expression enlivened the deadly dullness of the proceedings, and long before the close of the work was reached the present reviewer found his eyelids growing heavy, and noted that

he was one of a number of persons whose mouths opened frequently in a welcome and expansive yawn.

Wallace's "Francois Villon," a symphonic poem of conventional pattern and clean construction, closed the Friday



JEANNE JOMELLI.

program, and Sunday's had the "Sakuntala" overture as an extra number. Walter Johannes' dry reading of the last named Goldmark bit of brilliant orchestral coloring made the tints seem brown and gray.

George Henschel's Rejuvenated Art.

London, Paris, Vienna, and the principal cities in Germany and Holland, as well as Scotland, have paid their tributes to George Henschel, the marvelous musician and singer—marvelous because he interprets every composer with unflinching insight and then plays his own piano accompaniments with the art that is only matched by the greatest pianists. Then, again, there must be considered Henschel, the composer.

At the present time Dr. Henschel, as they call him abroad, is delighting audiences in Scotland, where the mists and fogs do not prevent the music lovers from enjoying the wonderful recitals given by this master singer and musician. The following newspaper opinions justify the estimates which musicians themselves hold concerning Henschel's art:

As soloist, George Henschel had been recured, and in the dozen songs which he contributed to the program ranging from Bach to Loewe and to which he always supplied his own accompaniment, he displayed all his accustomed excellence, as well as vocalist and

pianist, which has so long been the delight of music lovers.—Edinburgh Evening Dispatch, January 22, 1912.

The feature of the concert was the singing of George Henschel, who rendered his various items in a finished manner, and the beautiful tone and expression which characterized his singing were much appreciated by the audience. Schubert's "Der Schmetterling" he sang in a most charming way, while other numbers in which he excelled were three songs by Schumann and "Der Erlkönig" and "Edward" by Loewe.—Edinburgh Evening News.

The feature of the concert was the singing of George Henschel, long known to Edinburgh musical people as conductor for a time of the Scottish Orchestra, as vocalist, and as song composer. He was in capital form on Saturday night and his Schubert selections, especially "Der Schmetterling," completely captured the audience. The Schumann and Loewe songs were also rendered in the proper style, not as mere singsong ditties, but with all the poetry and passion of the words thrown into their performance.—Scotsman, Edinburgh.

Dr. Henschel's first concert in the current season, given last night in the Grand Hotel, had an overflowing audience; and for a good reason—the artistic magnetism of Dr. George Henschel, whose fame is as brilliant as ever despite the fact that the artist himself takes no pains to maintain its lustre by a continuous exercise of his art in public. But if Dr. Henschel no longer courts the public as systematically as in the earlier period of his career, the public, or at least that section of the public interested in fine art and whose appreciation he most highly values, eagerly pays court to him when the rare opportunity offers itself.

In physical appearance Dr. Henschel is as vigorous as when he was a strenuously active concert-room figure; his art is maintained in perfection, and his voice has mellowed in tone and has become still more supple than of old. His program was a familiar one. It contained familiar certain masterpieces now thoroughly identified with his name and fame, but which by their intrinsic value and representative importance as art works and by his consummate interpretative skill, appeal as eloquently to us as in his earlier performances.

Dr. Henschel ranks with the accomplished artists, always few in number, who possess the rare faculty of creating the subtle, appropriate atmosphere that varies in accordance with the nature of the song. In "Wait Thou Still," by J. W. Franck (1830), for instance, it is the stillness of an intimate spiritual communion; in the serenata "Vieni o cara," from Handel's "Agrippina," the whis-er of love; in the aria "Mi da speranza a cuore," from the same composer's "Almira," its buoyancy and impetuosity; in Cimarosa's buffo scena from "Don Calandrino," Italian lightness, brightness and vivacity. Thus Dr. Henschel invests each strain of lyrical sentiment and rapture, each dramatic picture, each passionate moment of declaration, with its native atmosphere. He vividly illustrated diversified styles in an exacting program, which comprised Schubert's "Das Wandern" (in which he is inimitable) and "Eifersucht und Stolz," "Two Venetian Gondoliers" and the "Blacksmith's Song," by Schumann, two songs by Brahms, Loewe's graphic "Erl King" (inferior to Schubert's, but nevertheless a masterpiece), and his own famous composition, "Young Dietrich" (which belongs to the authentic lineage of the true ballad).

Dr. Henschel, as usual, played all his own pianoforte accompaniments with the superb mastery which enables him to give each composition its artistic unity, moulding his individuality, his voice and his instrumental support into a harmonious whole. His performance evoked, of course, unmistakably genuine enthusiasm.—Glasgow News, January 26, 1912.

George Henschel was the soloist at the first of a series of subscription concerts at the Grand Hotel last night. It was not surprising, therefore, that there should have been a large audience.

Sitting at the piano, as of old, Dr. Henschel displayed his luring and vibrant art in a series of songs that ranged from J. W. Franck (1830) to his own "Young Dietrich." The singer's vocal skill enabled him to get the fullest resonance on every note in his voice, and his interpretations were instinct with life and dramatic feeling.

The list of songs included the serenata from "Agrippina" and aria from "Almira" by Handel; an aria from "Don Calandrino" by Cimarosa; "Wonne der Wehmut" by Beethoven; "Das Wandern" and "Eifersucht und Stolz" by Schubert; "Venetianische Gondellieder" and "Lied eines Schmiedes" by Schumann; two songs by Brahms, and "Der Erlkönig" by Loewe.

Nothing could be finer than Mr. Henschel's interpretations of the Cimarosa number and Schubert's "Das Wandern." They were sung as only great artists could sing them. Loewe's "Der Erlkönig" and the vocalist's own "Young Dietrich" were given with great dramatic intensity; another example of the singer's power of expression was afforded in Schumann's "Lied eines Schmiedes." Throughout the evening all phases of emotion seemed at Mr. Henschel's command, and the most subtle requirements of poet and composer found unflinching expression. It is hardly necessary to say with what triumphant force and effect Schumann's "The Two Grenadiers" (an extra) was given. Mr. Henschel's singing is truly speech in song.—Glasgow Evening Citizen, January 26, 1912.

Upcroft-Middecke Pupils.

Margaret E. Upcroft, who has charge of the piano department at the Bangs and Whiton School, at Scarsdale, N. Y., presented, on February 14, at the Banard Club, Carnegie Hall, four of her pupils and three of Josefa Middecke's. Her pupils were Margaret Suchley, Katherine Suchley, both of Rhinebeck-on-Hudson; Margaret Montgomery, of New York City, and Margaret Jemison, of Birmingham, Ala. The pupils of Madame Middecke's were her daughter, Margaret, Agnes Armington and Josephine Garrett, all of New York. The large gathering was extremely enthusiastic and delighted with the results.

Madame Middecke is the director of the vocal department at the Bangs and Whiton School.

Gareissen Pupil Wins Praise.

Last week Helen Arnold Nettleton, mezzo-contralto, pupil of Oscar Gareissen, sang the contralto part in Parker's "Hora Novissima" with the Derby (Conn.) Choral Society. Mr. Parker, who conducted, expressed himself as being greatly pleased with her work.



What are the others saying?

In the Pittsburgh Chronicle, Arthur G. Burgoyne lets loose this poetical welcome to Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra, and Sigismund Stojowski, pianist, and soloist of the C. S. O.'s recent concert in Pittsburgh:

Stokowski and Stojowski—oh, the combination rare!
Our music loving folk will rush to hear the famous pair
Whose joint exploits are certain to enrapture and enthrall
Their auditors this evening at Carnegie Music Hall.
To look for standingrooms half the crowd may be compelled

When Stokowski and Stojowski do their stuntski unexcelled.

Stokowski leads the orchestra which regularly treats
The Cincinnati dilettants to symphonies and suites,
To preludes, postludes, serenades, concertos, fantasies
And other masterpieces meant to edify and please.
By himself he is a trumpski. Hence things surely ought
to hum

When Stokowski and Stojowski to the frontski jointly come.

Stojowski from the ivories brings out a magic tone.
Among the pianistic sharps he nobly holds his own.
He plays gliassandos, tremolos, sforzandos, trills, et cet,
With dexterity that never fails excitement to beget.
Alone he is a starski. So it should be a delight
When Stokowski and Stojowski for high artski's sake unite.

A Schumann symphony is billed, an overture by Brahms,
A savage dance by Richard Strauss that causes inward qualms,
A mighty Liszt concerto—'tis a most attractive list;
But after all what makes the thing too tempting to resist
Is the knowledge that the marvelous alliterative pair
Stokowski and Stojowski in the triumphski will share.

H. K. M. uses a column of the Boston Transcript to tell us some things about Mary Garden, as follows:

"The mystery of Mary Garden is still waiting to be solved. She can break all the laws of singing, she can act like a conventional Italian prima donna, she can look her worst, and still fascinate, magnetize, stimulate. Whether she is doing everything or nothing she can always 'hold center.' Ordinary analysis grows pale before her. It does no good to announce that she is singing in hollow voice, or even in no voice at all. It is useless to assert that her voice is of very inferior quality and her body by no means as flexible as her parts often require. She can always 'get' her audience. Although she is rather the 'masculine type of woman,' young girls in love will quiver at her garden scene in 'Faust,' and call her 'sweet.' Old operagoers who would tear a lieder singer to pieces for a false note, will excuse Miss Garden's singing because of what they call her acting. The old magic of her name, that made us think Oscar Hammerstein a wizard merely for signing a contract with her, still fills the balconies of the opera house. The 'general' public showers epithets and the musicians epitaphs upon her, and all of them wonder what is the explanation."

The explanation would take a column of Variations and then nothing would be explained. The public should be analyzed; not Mary Garden.

On the piano score of "The Jewels of the Madonna," a printed publisher's statement calls that work "the greatest operatic success in twenty-five years." That disposes effectually of those celebrated failures, "Cavalleria Rusticana," "Pagliacci," "Hänsel and Gretel," "Bohème" and "Madam Butterfly."

Read and marvel at the digits of Arthur Shattuck as rhapsodized about in the Sedalia (Mo.) Capital:

"Arthur Shattuck runs a remarkable scale, and is very careful about the length of each note. Whether he plays a chromatic scale, a staccato passage or a whole note, he keeps the finger on the key just the right length of time. He seems to play a scale in octaves with as much ease as a simple triad. When listening to a singer one cannot see the voice overcome difficulties, and when listening to an orchestra the work is too well divided up, so it is not hard to give the entire attention to the musical effect, but we

cannot entirely disregard the motion of Mr. Shattuck's fingers. They are too marvelous."

One of the chief dancing delights that has come out of Russia recently is little Lydia Lopoukova, shy, shrinking, modest in private life, but on the stage the very incarnation of Terpsichore, one moment imbued with the mad abandon of a bacchante and the next instant fluttering to the pathetic strains of Schumann's "Papillons" or drooping despairingly like a bent lily in illustration of some dirge by her countryman, Tchaikowsky. Lydia speaks perfect English and French, and anybody who hears her play piano would never suspect that she earns her living with her feet and not with her hands. At least, that is what Alexander Lambert says.

Here is Louis Elson with an appetizing article on what singers eat and drink to aid their tone production:

"In ancient Athens the singers often used a demulcent containing gum tragacanth. Onions and garlic were considered beneficial to the voice. Eels and starchy vegetables were also recommended. Cubebs, gum arabic, gum tragacanth, extract of pine, oil of almonds and thyme oil were among the remedies and preservatives used by the Athenian public singers.

"Our modern opera singers have not changed much from such remedies. Yet there is much difference among operatic stars as to what is best to use for toning up the throat. In a long career as musical critic the present writer has been brought in contact with many vocal celebrities and has garnered up some of their favorite prescriptions. Here are a few of them:

"A very prominent English tenor used sherry and egg shaken up just before going on the stage. A celebrated alto pinned her faith upon cold tea with a slice of lemon squeezed into it. A distinguished baritone believed that a few raw oysters were beneficial to the song following after them. Usually all doctors agree that smoking dries the throat and is prejudicial to good singing, but two eminent basses, one German and one English, constantly smoked in the greenroom, one of them telling the present writer that he believed it kept the throat warm and prevented taking cold. One great Swedish soprano would often eat, or at least chew, a salt pickle before going on to sing. In short, scarcely any two singers seem to agree upon a prescription in this important matter. Yet a single exception may be made here. Three very prominent singers, one of them the greatest living soprano, have turned to light draughts of champagne when singing under a cold or in a fatigued condition."

"That," said the pianist, after a painfully slow rendering, "was Grieg's 'Butterfly.'"

"Hm!" answered a friend. "Sounds more like his caterpillar."—Town Topics.

"That," said the pianist, after a painfully pianissimo rendering, "was MacDowell's 'Eagle.'"

"Hm!" answered a friend. "Sounds more like his canary."

"That," said the singer, after a painfully loud rendering, "was Schubert's 'Trout.'"

"Hm!" answered a friend. "Sounds more like his whale."

"That," said the cellist, after a painfully screechy rendering, "was Saint-Saëns' 'Swan.'"

"Hm!" answered a friend. "Sounds more like his peacock."

Cecil Forsythe, English author and opera magnate, claims that sea power is the foe of music. Succinctly, he states: "It may almost be said that national musical productivity is in inverse ratio to sea power." I referred the Forsythe dictum to Siegfried O'Houlihan, and he answered at once: "Sure, Cecil is right. Look at the Jews and the Irish. They have no navies, and see how musical they are."

In the Vienna Konzerthaus, Eugen d'Albert has been giving some advice regarding the selection of Beethoven works when there are several of them on a piano recital program. "For example," says Eugen, "the 'Appassionata' sonata with the 'Eroica' variations, and the op. 31, No. 3, sonata with the two rondos in G major, form excellent combinations. The 'Appassionata' also fits well with the

'Waldstein' sonata. Of the late sonatas, the op. 110 and op. 111 pair splendidly. The 'Hammerklavier' sonata is hardly appropriate for concert performance. Op. 101 and op. 111 make good partners. Op. 109 is not the best concert number imaginable, but can be made acceptable if played together with op. 110 or op. 111. Of the shorter sonatas, a good triple selection consists of op. 13, op. 27, No. 2, and op. 28, or op. 31, No. 2. The op. 90 (E minor) may be played with op. 53 or op. 57. To my way of thinking, the sonatas op. 10, op. 22 and op. 31, No. 1, should be used only for family music making at home. Op. 81 ought to be played alone. Chopin should not follow the 'Waldstein' sonata; Schumann or Schubert would be better. There is no rule which makes it necessary to open a program with Beethoven. The 'Appassionata,' with its flow of passion and its effective outward construction, makes a good number for the middle of the program. To open with Bach and follow immediately with Beethoven is not advisable, for that arrangement has become too hackneyed. It is better to consider the character of the works rather than their chronological arrangement in making up a list for concert. A recital of one hour and a half is long enough; the player should not tire his audience." The last seven words of the foregoing sermon seem to me to be the most valuable.

That was a Roman punch with which Olive Fremstad hit Pasquale Amato in "Tosca" last week.

NEW YORK, March 1, 1914.

To Variations:

How about the three B's in the lives of American composers? Are they not Bills, Bills, Bills? A VICTIM.

Rhapsodizes a gratuitous and unsolicited contributor who uses violet scented note paper and explains: "Words for Music":

Spring is nearly here,
With its roundelay of cheer;
Its song of thrush and lark
In valley, wood and park.
The trees shake off their gloom,
The leaves expand in bloom.
Behind the mountain peak
The sun plays hide and seek,
And melts the stubborn snow
While zephyrs gently blow.
Nature's song sounds loud
In accents strong and proud.
The rills their pretty song
Murmur all day long,
And rustling branches croon
The wondrous springtime tune.
Now, who conducts this band,
This orchestra so grand?
Who's leader of it all,
Who holds us firm in thrall?
Jehovah gives the sign
To start the tones divine,
'Tis He who ev'ry spring
Makes all the world to sing.

The only spring symptoms not mentioned in the violet scented screed are the chirp of the infantile onion and the gladsome trill of the early cucumber.

Profit Note: John Philip Sousa won \$10 at poker and Oscar Saenger gained \$5 in the same game.

In natural history a mona is an African monkey.

Courage, teachers! Remember that music lessons given from now until July 1, just about pay the passage to Europe and return.

Debate suggestion for musical clubs: "Resolved that Tannhäuser was no gentleman for telling on Venus."

LEONARD LIEBLING.

Josefa Middecke a Suicide.

The musical world will be shocked to read of the sudden death of Josefa Middecke, one of the widely known vocal teachers of New York. It is reported that Madame Middecke, while temporarily insane, shot herself early Tuesday (yesterday) morning at her apartment in the Hotel Orleans, corner of Columbus avenue and Eightieth street. Her husband, Rudolph Middecke, was formerly connected with Schirmer & Co., and now is established as an insurance broker, with an office down town. Madame Middecke had been in ill health for some time. Besides the widower, a daughter, Margaret, aged eighteen, is left to mourn the loss of this earnest and greatly esteemed woman. In her younger years Madame Middecke made some reputation as a concert singer. The deceased was forty-eight years old.

CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,
Cincinnati, Ohio, March 2, 1912.

Mendelssohn's "Scotch" symphony was the chief offering at the ninth pair of concerts by the Cincinnati Symphony Orchestra Friday and Saturday in Emery Auditorium. The beautiful adagio from this symphony, which excited such enthusiasm at a recent popular concert, proved even more enjoyable when contrasted with the vivacious finale, whose chief theme is subtly suggestive of skirling bagpipes and mustering clans. The Weber overture, "Euryanthe," and "Mephisto Walzer," of Liszt, were given with that fine attention to detail which characterizes the reading of Conductor Leopold Stokowski. Emil Heermann, concertmaster of the orchestra, was the soloist, selecting for his appearance the Wilhelmj version of the Paganini concerto in D. To say that Mr. Heermann played this brilliant and difficult concerto well gives little idea of his masterly performance. People leaned forward tense, alert, while he played. There were tears in many eyes. Heaven knows why!—the Paganini concerto is not a thing to touch the emotions. Perhaps the explanation lies in his warm, caressing tone which voices the impetuosity of youth. There is an eagerness, an elan, about his playing which compels the belief that life is not the dull, flat, prosaic affair we are apt to think it; that of a certainty some wonderful, soul thrilling experience waits just 'round the corner. Now that is pure magic and not just technic raised to its highest power!

The Cincinnati Symphony Orchestra goes on tour next week playing March 6 in Cleveland, March 7 in Detroit, and March 8 in Toledo. Lhevinne will be the soloist with the orchestra in Cleveland, playing the Tchaikowsky concerto. Ellison van Hoose, tenor, will appear with the orchestra in Detroit. There will be no soloist, but an exceptionally interesting program of symphonic music at the concert in Toledo. The next popular concert takes place in Emery Auditorium March 10 with Douglas Powell as soloist.

Hans Richard, pianist, won most enviable laurels at Terre Haute, Ind., last week. His playing created a furore and the ovation accorded this artist was one long to be remembered. Mr. Richard will be heard in a piano recital at Conservatory Hall March 14.

Theodore Bohlmann has received the following letter from Felix Weingartner:

My Dear Bohlmann:

It is indeed a surprise to learn that my "Quintet" has already been played in America! And again it was you who thus interested himself in my behalf. Many thanks! Let me express my joy that this novelty as well as the whole evening left such an excellent impression. What a pity that Cincinnati is so far away, for I should have liked to thank you in person. Do you know that I had applied the whole tone scale in my "King Lear" and "Orestes" before Debussy became known? As an occasional means of expression, I consider this scale valuable, although persistent use of it is apt to spread monotony. . . . I am looking forward to acquainting myself with your new score, which I shall be glad to receive. Wishing you the greatest success, I remain, as ever,

Your faithful, devoted friend,

(Signed) FELIX WEINGARTNER.

John A. Hoffmann, tenor, will give his third song recital of the season at the Cincinnati Conservatory of Music on the evening of March 27.

Schuetz's "Walzer-Märchen" was given for the first time in Cincinnati by the Adler-Hahn Chamber Musicale Society Tuesday night, at Memorial Hall, and made such a delightful impression on the large audience that the allegretto had to be repeated. The Brahms horn trio, announced for the opening number, had to be omitted on account of the sudden illness of Gustav Albrecht. In its place the Haydn G major trio, No. 1, for piano, violin and cello was given, followed by the Mendelssohn trio in D minor. Corinne Moore-Lawson sang two groups of songs very effectively.

The public presentation of a new string quartet by Louis Victor Saar, promised for the near future, is being awaited with interest. Mr. Saar's Algerian "Lullaby" was recently given by the Mendelssohn Club of Chicago.

Frederick J. Hoffmann, pianist, of the College of Music faculty, gave a recital at Lawrenceburg, Ind., Thursday night, under the auspices of the St. Cecilia Musical. The event was very successful. Antoinette Hassmer, soprano, assisted, singing "Die Lorelei," by Liszt, and a "Chanson Provencale" by Dell'Acqua.

At the College of Music faculty concert April 9, Romeo Gorno will play the Liszt rhapsody, No. 5, arranged by

Burmeister, and the Chopin polonaise in E flat, for piano and orchestra. Giacinto Gorno, baritone, will be heard in a program of old Italian songs and selections from opera at a subscription faculty concert March 6. Variety will be lent by organ numbers played by Lillian A. Rixford. Romeo Gorno will play the accompaniment. Johannes Miersch, head of the violin department at the College of Music, gave a successful recital at Piqua, Ohio, Tuesday evening, with E. Renaud, pianist. Mr. Miersch will be heard in a recital with Louis Victor Saar at the Odeon, March 11.

The 800 school children who will take part in the May Festival were given a mass rehearsal this morning (March 2) at the O. M. I. Conductor van der Stucken expressed himself as very pleased with the result. The children will sing Wolf-Ferrari's "Vita Nuova," Benoit's cantata, "Into the World," and will furnish the chorus for Van der Stucken's "Pax Triumphans" Friday night of the festival.

Manager Oscar Hatch Hawley, of the Cincinnati Symphony Orchestra, has an extremely busy week ahead of him. After accompanying the orchestra to Cleveland he will go on to Buffalo and Pittsburgh to arrange dates for 1913. A large number of engagements have already been booked by Mr. Hawley for the orchestra next year.

JESSIE PARTLOW TYREE.

Successful Aldrich Pupil.



VIOLA BRODBECK.

arias from "Lucia" and "Hamlet," "Traviata" and "Lakmé."

Viola Brodbeck, a promising pupil of Perley Dunn Aldrich, sang at a private recital in Baltimore, Md., February 12, with Mr. Aldrich, and on February 15 gave a delightful program for the Church of the Advocate, in Philadelphia.

She has also been engaged for the Frankford Orchestra concert, and for the May Festival at Ursinus College.

Miss Brodbeck's voice is a purely lyric soprano, and her best work is done in

CHICAGO SUNDAY MUSIC.

CHICAGO, ILL., March 3, 1912.

Sunday afternoon, March 3, before an enthusiastic and friendly audience, Rosa Olitzka, the well known Russian contralto, gave her annual song recital under the local management of F. Wight Neumann. The recitalist opened her program with the aria from "Le Cid" by Massenet, "Pleurez mes yeux," which she sang in the vernacular. From the first it was noted that the singer was in splendid form, as never before has she been heard to such good advantage in Chicago. Her voluminous voice had a velvety tone and the full pathos of the aria was expressed in a wonderful manner by the contralto, and at its conclusion the audience broke forth into a tempest of applause. This was the beginning of a succession of ovations which occurred all through the program, and most of the inscribed numbers had to be repeated, thus compelling the artist to sing some twenty-eight numbers. The second group was made up of Schubert's "Nacht und Träume," which was sung mezza voce by Madame Olitzka, and the effects thus obtained were delightful to the ear; "Der Wegweiser" was given a remarkable reading, likewise "An die Musik" and "Schumann's "Frühlingsnacht," which concluded the second group. The third group brought forth a wonderful interpretation of Brahms' "Immer leiser wird mein Schlummer," "Rother Mohr" by Hugo Kaun, two Russian folk songs, which were rendered in the vernacular, the native tongue of the recitalist, and the group ended with Rachmaninoff's "Spring Floods." The fourth and last group consisted of selections by Salter, Harriet Ware, Hans Herman, De Flagny and Hildach, in all of which the distinguished singer electrified her hearers by a truly splendid exhibition of bel canto and also by her artistic interpretation.

Luella Chilson Ohrman, soprano, is to sing tonight (Monday) in the production of "Caractacus," by the Apollo Musical Club, substituting for Florence Hinkle, soprano, reported to be ill. This will make the debut of Madame Ohrman with Chicago's local organization.

RENE DEVRIES.

OPERA IN TORONTO.

169 Peel Street,
Montreal, February 29, 1912.

Rossini's "Barber of Seville" was presented by the Montreal Opera Company in Toronto last Saturday afternoon a week ago and delighted the large audience. When this opera was last seen in that city the cast included Sembrich, De Reszke and Campanari. On this occasion Madame La Palme was the Rosina and it was generally conceded that in nothing else had she proved so irresistible. The entire cast was the same as that seen here earlier in the season.

On the same evening "Manon" was presented with Frances Alda in the title role and M. Sterlin as Des Grieux. This was Madame Alda's only appearance with the company during the Toronto engagement and she had a great success, her singing and acting in the St. Sulpice scene being particularly admired. M. Sterlin created a very favorable impression and was on all sides regarded as an artist of much promise.

On Monday evening, February 19, "Faust" was given for the second time during this engagement and the size of the audience showed that this opera is not yet worn out for the Toronto people.

Tuesday evening brought a performance of the ever popular "Carmen" with Madame Ferrabini in the title role and the familiar cast supporting. Madame Ferrabini created great enthusiasm with this, one of her best characterizations. Madame La Palme as Micaela came in for special praise because of her beautiful singing in the third act.

"Louise" was given for the second time on Wednesday evening, February 21, and in spite of strong counter attractions drew a large audience to the Royal Alexandra.

"Rigoletto," given on Thursday evening, served to introduce to the Toronto public Beatrice Bowman in a role in which she has been greatly admired wherever she has appeared. On this occasion she won one of the greatest individual successes of the engagement. M. Colombini as the Duke proved very popular as indeed this sterling artist always does, no matter in what role he may appear.

E. STANLEY GARDNER.

Montreal Notes.

Kubelik appeared in recital under the management of Mrs. E. G. Lawrence in the Princess Theater Monday evening, February 19. The large theater was crowded to the doors and the enthusiasm was tremendous throughout the evening. The program included the first movement of the Tchaikowsky concerto, a Bach aria and gavotte and the Paganini "Campanella."

At the second of a series of concerts being given on Saturday afternoons by the staff of the McGill Conservatorium of Music, the artists were Merlin Davies, tenor, and Walter Hungerford, pianist. Mr. Davies was suffering from a cold which prevented his doing himself full justice, but Mr. Hungerford made a most favorable impression by his playing of a portion of the Friedemann Bach organ concerto arranged by Stradal.

At the last concert of the Dubois Quartet, given in Windsor Hall February 14, an interesting quartet by D'Indy was played excellently. The organization shows decided improvement at each appearance.

E. STANLEY GARDNER.

A Long-Service Note.

To The Musical Courier:

The Pike (N. Y.) Gazette is wrong in assuming that Mrs. George V. Johnstone's sixty-two years' service as soloist at one church is a record breaker. There are dozens going her "one better." As I am here without my library and an acre or so of notes I have on the subject, I can only quote a few of these "one better" from my somewhat shaky memory. For instance: G. Gray, chorister Chester Cathedral, sixty-three years; J. Mitchell, chorister Chapel Royal, Windsor, seventy-five years; T. Spence, chorister at an English cathedral, seventy-nine years; S. Bradbeer, chorister, Pitminster Church, Taunton, seventy years; A. Man (?), chorister, parish church, Stafford, seventy-four years; G. Arnold, chorister, Holy Trinity, Sussex, eighty years; J. Siddons, chorister, Snaresboro Parish church, eighty-three years.

JOHN TOWERS.

Morgantown, W. Va.

Williams to Build in Akron.

Evan Williams is one of the latest Akronians to join the west side home building colony. Within two years there have been completed a score of the most beautiful homes that have ever graced that city. His residence will be built by Harpster & Bliss on the Mayfield road facing west and will cost upward of \$25,000. It means that his permanent home will be in Akron, Ohio.

VIENNA

[Music students coming to Vienna may call on The Musical Courier correspondent for all necessary information.]

Buchfeldgasse 6,
VIENNA VIII, February 17, 1912.]

Leopold Godowsky gave a piano recital in the Grosser Musikverein Saal last week. As I have stated before in these columns, he is one of the very few artists, who alone can command an audience large enough to fill this hall, which holds about 3,000 persons. The program was Beethoven's sonata, op. 81; Brahms' rhapsodie and capriccio; Mendelssohn's two "Songs Without Words"; Schumann's "Symphonic Etudes," and last, but not least, his own "Walzermasken," twenty-four tone fantasies in three-four time. This was their first public hearing, and many were enthusiastically applauded, but as the program was long, Godowsky wisely refused to repeat any of them. Never have I seen a more enthusiastic audience. In the first part of the program, the player was compelled to give an encore, and after the "Walzermasken," the applause came in great waves of sound. Prof. Godowsky gave two encores, and still the cries of "Hoch," "Bravo!" etc., continued even after the hall was in darkness.

Henri Marteau played the Joseph Lauber violin concerto with the Tonkünstler Orchestra in the Grosser Musikverein Saal at the sixth subscription concert. It is earnest in intent and ultra modern in treatment, and as interpreted by Marteau (to whom it was dedicated) showed great beauty and originality. It and the artist's playing were received with great enthusiasm. Oscar Nedbal, director, gave excellent readings of the Schumann D minor symphony and Tchaikowsky's overture, "Romeo and Juliet." J. B. Förster's modern orchestral piece, "Legende vom Glück," also had its first Vienna hearing.

The fourth symphony concert of the Wiener Konzert-Verein's Tuesday cyclis, the Beethoven "Jenae" symphony, discovered by Prof. Fritz Stein, was first on the program. Emil Sauer played the Schumann piano concerto with all the musical abandon and delicate finesse for which he is so justly noted. He was called back many times, but gave no encore. Ernest Boehe's "Tragic Overture," for large orchestra, was heard here for the first time, and was well received. Richard Strauss' symphonic fantasia, "Aus Italien," closed the program.

An unusual treat in the form of concerts was the chamber music program given by Marie Soldat-Roeger, violinist; Pablo Casals, cellist, and Bruno Walter, pianist, with Alfred Finger, viola, assisting in the Beethoven serenade for violin, viola and cello. The first number was the Brahms piano trio, and the reading of this difficult piece was so clear and masterful that all its musical worth stood out distinctly. Especially beautiful was the Beethoven serenade, but the best of all was the Schubert trio in B major, op. 99. Seldom can one hear such perfect ensemble playing by such masters of art. Marie Soldat-Roeger is well known for her rare musicianship, as she has toured Europe many times in concert, both as soloist and with her own string quartet. Bösendorfer Saal had been sold out days in advance, and the house was filled to the last corner, extra seats having been added for the evening.

Hofkapellmeister Franz Schalk directed a double orchestra of more than 100 men and a mixed chorus in Granville Bantock's tone poem, "Omar Khayyam," the composer himself being present. The soloists were Flora Kalbeck, Thomas Danys, of Amsterdam, and Rudolf Ritter. Max Reger's lyric chorus fantasia, "The Nuns," from the poem by Martin Boelitz, also had its first Vienna hearing. The English work was not welcomed by the critics with any particular enthusiasm.

Howard Wells, the worthy Berlin representative of Prof. Leschetizky, brought one of his promising pupils to Vienna for a few lessons with the great master, who was pleased at the work done by both teacher and student, and entertained them at dinner in his interesting home. The pupil was Arthur Howell Wilson, of Philadelphia. Mr. Wells is well known here among the musical fraternity for his ability in playing as well as teaching, and was kept busy seeing friends and revisiting favorite places of interest.

Nora Drewett, the well known pianist, has written to your correspondent calling attention to a misstatement which got into the letter of January 8. It was to the effect that the Weber "Concertstück" had not been played in concert in Berlin for several years. Miss Drewett

herself played the "Concertstück" there less than two years ago at a symphony concert, under the direction of Richard Burmeister. Many thanks to Miss Drewett for the correction. The statement was, however, made on information coming from a person of authority in the Berlin musical world.

The management of the Volksoper, Director Rainer Simons, is nothing if not enterprising. Leo Slezak, as already stated in this column, has made no "gastspiel" contract with the Royal Opera for next season, owing to a difference of opinion between himself and Director Gregor as to how much the tenor is worth per evening. Director Simons took advantage of this to engage Slezak for a series of appearances as a "guest" next season. Not satisfied with this he approached Selma Kurz—who also belongs to the regiment of those who do not love Director Gregor's rather strict regime at the Royal Opera—and it was announced two weeks ago that Frau Kurz has bound herself to appear in Vienna next season on the stage of the Volksoper only. To be sure, this rumor was later denied, but in a half-hearted way; in fact, in such a way that there is undoubtedly more or less truth in it. Simons has bought the Vienna rights for Wolf-Ferrari's "Jewels of the Madonna," and plans to produce it early next season with the above two singers in the leading roles. Battistini, the famous Italian baritone, is also coming for a "gastspiel" next season, and it is rumored that the leading baritone role of the "Jewels" will be in his hands. During March, Chaliapine will appear at the Volksoper, singing Boris Godunow in Russian and Mephistopheles in French.

Dr. Wilhelm Kienzl, composer of the lachrymose but extremely popular opera, "Der Evangelimann," has made another hit with his "Der Kuhreigen," which is filling the Volksoper to the last seat at each of its many representations. Congratulations to Dr. Kienzl, who has the courage of his convictions, is not afraid to write melodies, and is no lover of the extremely "modern" in music. America will very likely see the "Kuhreigen" next season.

Operetta still blooms in Vienna. Lehar's "Eva" continues to draw good houses, and a new one by Eysler, "Der Frauenfresser" (The Womanhater), is still running without an empty seat after the sixtieth performance. There is one tune in it, "Kommen Sie, kommen Sie, Polka tanzen," which seems destined to fill the whistling mouths of the civilized world for the next year or two.

The well known Russian sculptress, Teresa Feodorowna Ries, whose studio stands in the grounds of the Lichtenstein Palace, holds an informal reception there every Sunday morning. There is always an impromptu musical program. At the last reception this included, besides songs, the performance of a Wieniawski violin concerto on the mandolin by Ernesto Rocco. This rather unusual proceeding served at least to demonstrate the fact that the much abused instrument has quite unsuspected capabilities.

The young American soprano, Edna di Lima, recently made an excellent impression at her first appearance in the important role of Teresa in d'Albert's new opera, "Die verschenkte Frau." Miss di Lima has an extremely graceful stage appearance, and is the possessor of a sweet, well trained soprano voice.

Stojowski a Fine Artist.

The critic who might be prevented from attending a Stojowski recital need not be at a loss to report that same recital. For Sigismund Stojowski is an artist who never varies. He is not a man of moods, tearing a program to tatters on one occasion and playing in a dull insipid manner on the next occasion. He has a technique that never fails him, a musical intelligence that enables him to cope with the peculiarities and characteristics of all schools, a ripe experience that makes his playing so instructive to students.

Stojowski's second recital in the MacDowell Club concert hall on Monday evening, March 4, again demonstrated him to be all that is written above concerning him. He was, in fact, in a particularly happy mood, if such an expression may be used concerning an artist who never falls below the high standard his many recitals have set. Perhaps it was the music. At any rate the magnificent sonata in A major by César Franck, was admirably played by Stojowski at the piano and Arthur Argiewicz, the violinist. This sonata is certainly Franck at his best. How many in the audience knew what a feat of counter-

point it is to write that canon between the two instruments which sounds as simple as a folksong?

There was an overflowing audience as at the first recital. Chairs were at a premium. Even a strap to hold may be welcome before these recitals are over if music lovers flock in such numbers to these Stojowski-Argiewicz concerts.

The complete program follows:

Sonata, A major.....César Franck
Piano solos—
Reverie.....G. Pierné
Les Abeilles.....Th. Dubois
Orientale (No. 3).....I. Diemer
En route.....B. Godard
Violin solo, Introduction et Rondo capriccioso.....C. Saint-Saëns
Sonata, A major, op. 13.....Gabriel Fauré

It will be seen that the entire program consisted of works by the modern French school of composers. The sonata of Gabriel Fauré was decidedly interesting, more ultra modern than any other work played on this occasion.

But the greatest item on the program was the Franck sonata.

"Welsh Day" Festival of Music.

"Welsh Day" will be observed on June 3 next at Allentown, Pa. The entertainments will be held at Central Park, ten minutes' ride from the city. No admission will be charged either for audience or contestants. No entries will be accepted after May 1. Seven hundred and fifty dollars will be distributed in cash prizes, and various medals. The adjudicators will be Horatio W. Parker, Daniel Protheroe and Hollis Dann. The program is as follows:

Mixed chorus competition, 125 to 175 voices; cash prize \$300; gold medal to successful conductor—(A) "Harold Harfager," by Horatio Parker (with piano). Publisher, G. Schirmer, 35 Union Square, New York. (B) "My Love Dwelt in a Northern Land" (without piano), Edward Elgar. No. 585 Novello part song book.

Male chorus competition, 40 to 90 voices; cash prize \$300; gold medal to successful conductor—(A) "Crossing the Plain" (with piano), T. Maldwyn Price. Publisher, Roberts & Son, Utica, N. Y. (B) "It's Oh! To Be a Wild Wind" (without piano), Edward Elgar. Publisher, No. 365 The Orpheus. Novello, Ewer & Co.

Mixed quartet contest; prize \$20—"Twilight," by Daniel Protheroe. Publisher, Boston Music Company, 24 West street, Boston, Mass.

Male quartet contest; prize \$25—"Bugle Song," by Arthur Foote. Publisher, A. P. Schmidt, 136 Fifth avenue, New York.

Male trio contest; prize \$15—"Faust, Valentine and Mephisto," from grand opera of "Faust." Schirmer Edition.

Soprano and alto duet; prize \$10—"Passage Birds' Farewell," Eugen Hildach, op. 14, key of G major. Publisher, Schirmer, 3 East Forty-third street, New York.

Tenor and bass duet; prize \$10—"Watchman, What of the Night," J. Sarjeant. Publisher, Boosey & Co., No. 9 East Seventeenth street, New York.

Soprano solo; prize \$10—"Ah! Love But a Day," Mrs. H. H. Beach (key of G flat). Publisher, A. P. Schmidt, 136 Fifth avenue, New York.

Contralto solo; prize \$10—"Love Me or Not," Secchi (key of E). Publisher, Boosey & Co.

Tenor solo; prize \$10—"Farewell to Summer," Noel Johnson (highest key). Publisher, Edward Schuberth & Co., New York.

Bass solo; prize \$10—"The Pilgrim's Song," Tchaikowsky (key of E). Publisher, Schirmer Edition.

No limit as to the number of contests one may enter. Male choruses not less than forty nor more than ninety voices. Mixed choruses not less than 125 nor more than 175 voices.

Waldorf-Astoria Orchestra Program.

At the regular Sunday evening concert at the Waldorf-Astoria last week the orchestra, under the direction of Joseph Knecht, presented the following splendid program, which was enjoyed by a large audience:

*March, The Ratcharmer of Hameln.....Nessler
Overture, Suzanne's Secret.....Wolf-Ferrari
Dance arabe, dance chinoise, dance russe, from the ballet, The Nutcracker.....Tchaikowsky
*Introduction et Rondo Capriccioso.....Saint-Saëns (Violin, H. Martonne.)
Le dernier Sommeil de la Vierge.....Massenet (For strings.)

Spanish Serenade.....Scharwenka
Carmen selection.....Bizet
Tannhäuser, Im Venusberg.....Wagner

*First time at these concerts.

De Pachmann Travelling Strenuously.

Vladimir de Pachmann, the Russian pianist, passed through New York last week after playing in Philadelphia on Thursday. Friday evening he appeared in Poughkeepsie, and Monday evening of this week in Kingston. After concerts up in New York State, the pianist left for another long tour which takes him through Texas. He comes north again in a few weeks. His final New York recital is scheduled to take place at Carnegie Hall, Saturday afternoon, April 13.

MANAGER BROWN.

What has become of Manager E. S. Brown? This is a question asked by some musical people who have had business relations with him. Inquiries have been made at this office, but as we do not know where Mr. Brown is we are unable to give any reply.

PHILADELPHIA

PHILADELPHIA, Pa., March 1, 1912.

The Philadelphia Orchestra gave its nineteenth pair of concerts Friday afternoon, March 1, and Saturday evening, March 2. Conductor, Carl Pohlig. Soloist, Wilhelm Bachaus, pianist. The program follows:

Concerto for strings and double choir of woodwind,.....Hand 1
Concerto in D minor, for piano and orchestra.....Bach
Wilhelm Bachaus.
Symphony No. 2.....Beethoven
Burlesque, for piano and orchestra.....Richard Strauss
Wilhelm Bachaus.
Academic Festival Overture, op. 80.....Brahms

The exception to this purely classical program is only an apparent one, because Brahms represents all that is classical in modern music both in sympathy and in creation, and the closing overture is in perfect harmony with the old time characteristic of the program. Wilhelm Bachaus, the soloist, was modestly heralded and proved the season's sensation, and received the heartiest and most insistent encores. He is a pianist of power without loss of beautiful tone, and his brilliant technical effects in his last number were as thrilling as his masterful conception of the Bach concerto. He most graciously accorded the audience two encores. The entire program was a very delightful one.

Vladimir de Pachmann gave a special Chopin program at the Academy of Music on Thursday afternoon, February 29, as follows:

Fantasia, op. 49, F minor.
Prelude, op. 28, No. 20, C minor.
Prelude, op. 28, No. 23, F major.
Etude, op. 25, No. 2, F minor.
Etude, op. 10, No. 12, C minor.
Nocturne, op. 37, No. 1, G minor.
Mazurka, op. 33, No. 3, C major.
Mazurka, op. 50, No. 2, A flat major.
Polonaise, op. 26, No. 1, C sharp minor.
Valse, op. 64, No. 1, D flat.
Third ballade, op. 47, A flat major.
Fourth scherzo, op. 54, E major.

The musical world and critics alike have accorded De Pachmann the highest place as an interpreter of Chopin and each hearing emphasizes the marvelousness of his genius. There was the largest audience of any at a soloist concert this season in the Academy and the outbursts of applause were all that could be anticipated or desired.

This week's opera repertory, as scheduled in advance, was somewhat changed, the "Jewels of the Madonna" taking the place of "Aida" on Friday evening and "Faust" being given instead of "Lohengrin" on Saturday afternoon. The interest and enthusiasm over the performances keep at a high level and the American artists are receiving with the foreign an equal share of recognition.

The Philadelphia Musical Academy gave a concert in its hall, 1617 Spruce street, on Monday evening, February 26, at which piano selections were played by Miss R. Williams, Miss D. Rosenfeld, Miss S. Richter, Miss M. Weber, Miss L. Jones, Miss S. Diebrow, Miss Blood, Miss Bowen, Miss Dubin, Miss Eaver and Master I. Vichnin; violin selections by Master Olanoff, G. Franchetti and Mr. Stausbach, and a cello selection by E. Goldberg. The program was difficult and interesting, but perhaps the most marked attention was given a young boy, Israel Vichnin, in his rendering of the "Air de Ballet," by Chaminade. Mr. Zeckwer is giving him personal attention, and considers that he has phenomenal musical gifts.

The Manuscript Society of Philadelphia has recently awarded two prizes, one for the best motet and one for the best anthem. The competition was open to composers all over the United States and prizes were awarded to musicians of Philadelphia, H. Alexander Matthews winning the first prize for motet, and W. W. Gilchrist for the anthem. They will be played later in the season at a church concert.

Emile Simon, the Dutch cellist, who is connected with the Leefton-Hille Conservatory of Music, appeared as soloist at a musicale which was given on February 25 at the Netherlands Legation in Washington, D. C., by Jonkheer J. Louden, the Minister from the Netherlands to the United States. His playing was very enthusiastically received and he was obliged to respond with several encores owing to the insistent demand by the select assembly of prominent society leaders ambassadors and distinguished artists who were present.

George Shortland Kempton, the well known pianist, is on a ten days' concert tour through the Middle West. He

will give three recitals in Detroit, one being with the Detroit String Quartet of which Elsa Ruegger is cellist.

"Songs of the People" was the subject of the recent meeting of the Philadelphia Music Club, which was organized last November. Harvey Maitland Watts read a paper and members of the club and the chorus united in the following program, as illustrations of popular national songs: "Santa Lucia" (Italian), chorus; "My Love's an Arbutus" (Irish), chorus; "Die Lorelei" (Silcher), Jennie L. Kneeder; "Die Lorelei" (Liszt), Mrs. Horace Beeson, accompanied at the piano by Ethel F. Firmin; "Rosemary" (Schumann), song by Mesdames Dutt, Myers, Beeson and Gage; "Spring" (Norwegian), sung by Mesdames Dutt, Beeson and Gage; "The Sun Goes Down" (old Hebrew), sung by the chorus. Grace Welsh-Piper is the musical director of the chorus. The officers are: Mrs. Samuel Shaw Burgin, honorary president; Mrs. Thomas H. Fenton, president; Harriett Kennedy Adams, first vice-president; Mrs. Joseph Wellington Shannon, second vice-president; Ellen Newton Ford, recording secretary; Mary E. Delk, corresponding secretary; Marion L. Crosby, treasurer. Mesdames Burgin, Fenton and Adams were formerly active members of the Philadelphia Matinee Musical.

The Philadelphia Operatic Society is enthusiastically preparing for its performance of "Martha" in April. There is a chorus of 200, ballet of thirty-two, an orchestra of sixty and an excellent cast, Mr. Behrens, conductor. All who are connected with it are desirous of making it the best performance yet given by the organization.

Viola Brodbeck, soprano, and Mrs. J. E. Carbutt, pupils of Perley Dunn Aldrich, were the soloists at the Frankford symphony concert in Frankford last evening. Miss Brodbeck sang the Mad Scene from "Lucia" and Mrs. Carbutt sang "O Mio Fernando," from "La Favorita," and both singers were enthusiastically recalled.

Two of the Sternberg School pupils, Dorothy Goldsmith and Robert Armbruster, played last week before Max Fiedler, conductor of the Boston Symphony Orchestra. Both talented young pianists reflected great credit upon the methods and results of the school, and Mr. Fiedler complimented them very highly.

The last popular concert of the Philadelphia Orchestra this season will be a "request" program, and the selections chosen by Mr. Pohlig range from grave to gay, and the event promises to be one at which every one will hear his or her favorite.

Nikisch and the London Symphony Orchestra will give one concert in Philadelphia, April 11, at the Metropolitan Opera House.

The Rev. William C. Richardson, S. T. D., will deliver a lecture on "Church Music" in St. James' Church, Twenty-second and Walnut streets, on Sunday, March 10, at 4.30 in the afternoon. This should be of special interest to all church musicians, as Dr. Richardson is exceptionally well qualified to speak on this subject, having received thorough musical training in Leipzig under such men as Jadassohn and Richter. The musical illustrations for the lecture will be sung by the choir of the church, under the direction of S. Wesley Sears, organist and choirmaster.

CALENDAR FOR THE WEEK.

Grand Opera—"Pelleas and Melisande." Metropolitan Opera House, Monday evening, March 4. Garden, Berat, Riegelman, Warnery, Dufranne, Huberdeau, Crabbe. Director, Campanini.
Sonata Concert—D. Henrick Ezerman, pianist, and John Grolle, violinist. Witherspoon Hall, Tuesday evening, March 5.
Grand Public Concert—Fortnightly Club, Academy of Music, Tuesday evening, March 5. Conductor, Karl Schneider; chorus of eighty.
Philadelphia Orchestra—Last regular concert, Academy of Music, Wednesday evening, March 6. Conductor, Carl Pohlig.
Grand Opera (double bill)—"Lovers' Quarrel," Zepilli, Berat, Bassi, Sammarco; director, Campanini; followed by "Tales of Hoffmann," Metropolitan Opera House, Wednesday evening, March 6. White, Dufau, Zepilli, Dalmores, Renaud, Nicolay. Director, Campanini.
Philadelphia Orchestra—Academy of Music, Friday afternoon, March 8. Conductor, Carl Pohlig.
Grand Opera.
Philadelphia Orchestra—Academy of Music, Saturday evening, March 9. Conductor, Carl Pohlig.

JENNIE LAMSON.

Success of Penniman Pupil.

Helen Spencer, a pupil of Juanita Rogers-Penniman, Los Angeles, Cal., sang at the opening of the juvenile department of the Hollywood Library, on February 18. Miss Spencer possesses a mezzo-contralto voice of unusual

sweetness and brilliancy, and rendered her songs in such style and with so much feeling that she quite captivated her audience.

Vernon Spencer in Los Angeles.

Vernon Spencer, the eminent Berlin teacher and pianist, who for more than ten years occupied a prominent place in the musical world of Germany, returned to America recently and has settled in Los Angeles, Cal. Mr. Spencer's long sojourn in the Fatherland, his exceptional success there as a teacher, together with his ability as composer, pianist and critic, made him so well known that the latest German encyclopedia of music honors him with detailed mention and claims him as one of Germany's prominent musicians.

Mr. Spencer left Berlin early in September last year, intending to make New York his headquarters. This plan he changed, however, in favor of establishing a conservatory of music in the quickly growing and remarkable metropolis of Southern California. Together with Harry Girard, one of the most successful vocalists on the Pacific Coast, he has launched the Los Angeles Musical College, which though but a few months old already is recognized as a potent factor in the musical life of the city. Associated with Messrs. Spencer and Girard is Anthony E. Carlson, late of Boston, one of the most talented lieder singers in the country—a champion of his brother's (C. F. Carlson, Denver) compositions, as well as those of Mr. Spencer and many other serious and original American composers. Other members of the faculty are Mrs. Cain-Brown Girard and Harry Weil, voice; Myrtle Ouellet (a pupil of the renowned Reisenauer) and William Pfaff, piano Julius Bierlich, a favorite pupil of César Thomson, of Brussels, violin; Bernhard Bierlich, cello, and Cora Sheffer Anthony, teacher of the Burrowes method for elementary grades.

Mr. Spencer gave his first Los Angeles recital to an audience of more than 2,000 people on January 4 last and was accorded a splendid reception by press, public and musicians. Together with Ralph Wylie, violinist, he has commenced a series of weekly chamber music and solo recitals and hopes to make them a permanent feature among the musical events of the city.

Already pupils are gathering in Los Angeles from all over the United States to study with him, New York, Detroit, Montreal, Minneapolis, Berlin, Nebraska, Montana, Idaho and California being represented, while his summer classes on technic, interpretation and advanced piano pedagogy will bring a host of old and new pupils who will combine study with a holiday in the wonderful Southland.

Mr. Spencer is one of the best representatives of the science of modern pedagogy in America today. Many phases of his work, such as his principles of tone production, his exercises for cultivating an understanding of the color possibilities of the piano, his treatment of the pedals and his remarkable systems of developing the memory are both original and unique. His pupils are to be found all over America, occupying important positions in schools, colleges and conservatories, or teaching privately. On his arrival at Los Angeles, among the first to greet him were pupils who had been established there many years as teachers.

If Los Angeles can be congratulated on anything more it certainly must be the addition of a teacher and pianist of the rank of Vernon Spencer to the fine body of musicians already assembled there.

College of Music Concert.

Some of the faculty of the New York College of Music (Carl Hein and August Fraemcke, directors), united in a chamber music evening on February 27, with this program:

Sonata, op. 36, for cello and piano.....Grieg
William Ebann and August Fraemcke.
Le trille du diable, for violin.....Tartini
Alois Trnka.
Trio, B flat, op. 90, No. 1, for piano, violin and cello.....Schubert
August Fraemcke, Alois Trnka and William Ebann.

Mr. Fraemcke is a busy man, teaching constantly, yet he finds time to play at the Philharmonic concerts, in recitals, etc., and a glance at the foregoing program shows he bore the brunt of it. How these artists play in combination must be heard to be appreciated, for there is the fine unity that comes from devotion to high ideals, combined with big technic and warm temperament. The scherzo of Schubert's trio, for instance, was done with dainty touch; the audience would have liked to hear it again.

The coming Saturday, March 9, at 3 p. m., there will be a reception-musical by pupils of Hermann Genss, vocal and piano numbers filling out an interesting program.

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Augusta Cottlow in Middle West.

Augusta Cottlow has returned to the Middle West for another tour of that section and the South, after a series of most brilliant successes on the Pacific Coast. Many triumphs have been added to those already achieved by this gifted young pianist, the papers everywhere vying with each other in doing homage to her extraordinary gifts and charming personality. Her initial appearance before a British Columbia audience evoked great enthusiasm, to which the following comments from the press testify:

A piano recital, unless accomplished with truly remarkable skill, becomes somewhat wearisome after the first half hour, and the fact that Miss Cottlow kept her large audience spellbound throughout the whole performance is sufficient proof of her extraordinary genius as a player of the piano. More than this, they were unwilling to let her resign her seat at the piano at the conclusion of the program, and round after round of applause brought her back to the instrument once more as an acknowledgment of the plaudits which were showered upon her.

Miss Cottlow possesses both breadth of expression and perfect mastery of her instrument; it was something in the way of a revelation to listen one moment to the pulsating volume of sound, and a moment after to hear the delicate finer shading of expression in execution of the lighter passages. Her conception is artistic and temperamental, and her splendid technique has given her a wonderful medium through which to give her art expression.—Victoria Daily Times, February 5, 1912.

She has the touch and charm of expression of the born musician, and after listening to her for a few minutes it was not difficult to understand how, in spite of her youth, she has been acclaimed on all sides as one of the greatest American pianists. Miss Cottlow chose wisely and well when she led off her program with Bach's magnificent prelude and fugue for the organ in D minor. In playing this she demonstrated a powerful conception of her theme, handling it in a thoroughly masterly manner, which brought out its majestic beauty to full advantage. In gentler mood were the three selections from Chopin which followed, and in these Miss Cottlow proved herself as thoroughly at home as she had done in the preceding number.

She reached still higher heights, however, in MacDowell's lovely "Sonata Tragica," from op. 45, which followed, and there were few who, as they listened to the four movements, did not think with regret of the brilliant life which had such an early ending.—Victoria Daily Colonist, February 4, 1912.

Recitals at Pennsylvania College for Women.

The appended program shows the character of work done in the school of music connected with the Pennsylvania College for Women, at Pittsburgh, Pa., of which T. Carl Whitmer is the director of music and Elise Graziani head of the vocal department.

Weekly recitals are given and the many students of music are present during the season's programs of wide range which give evidence of comprehensive and cosmopolitan taste.

The following program, to be given by Florence Bickel, mezzo-soprano, assisted by Susie Homer, pianist, on the afternoon of March 7, is inclusive of periods, styles and nationalities:

Aria from "Samson and Delilah," Saint-Saëns; preludes, Nos. 4 and 17, and mazurka, Chopin; staccato

etude, Friml; "Se tu m'ami," Pergolesi; "Caro mio ben," Giordani; "Ogni sabato averte il lume acceso," Giordani; berceuse, Karganoff; waltz, Stojowski; "Meine Liebe ist grün," Brahms; "Gesang. Weyla's," H. Wolf; "Märlchenwurmchen," Schumann; "Madrigal," Chaminade; "Mandoline," Debussy; nocturne, Schumann; polonaise, MacDowell; "Song of the Shepherd Lehl," Rimsky-Korsakow; "Allah," Chadwick; "Ah! Love, but a Day," Beach; "Fairy Song," Schindler.

Hess Sings French, German and English Songs

Carnegie Lyceum, New York, was completely filled Wednesday night of last week with a representative mu-



LUDWIG HESS.

sical audience, assembled to hear the recital given by Ludwig Hess, the German lieder singer, assisted at the piano by Eugen Haile, the composer. Mr. Hess has had several previous appearances in New York and at each he disclosed his ripened powers as musician and singer. When he sings the listeners are never in doubt as to the inner meanings of the songs, and last week Mr. Hess seemed imbued with even more of the spirit which makes for elevated artistic interpretation. Aspiring students and young singers have been guided in several ways by the Hess interpretations. The program for last week held

some novelties, and to the general delight the singer was heard in French and English songs, as well as the German lieder, of which he is a notable exponent.

The program follows:

Le jet d'eau (first time in New York).....	Debussy
Recueillement (first time in New York).....	Debussy
Inter Nos	MacFadyen
Daybreak	MacFadyen
Love Is the Wind	MacFadyen
Herr, was trägt der Boden	Wolf
Wenn du zu den Blumen gehst	Wolf
Der verzweifelte Liebhaber	Wolf
Frühling übers Jahr	Wolf
Weyla's Gesang	Wolf
Wenn du zu den Blumen gehst	Wolf
Piraten-Lied	Eugen Haile
Kein Echo	Eugen Haile
In the Moonlight	Eugen Haile
Teufelslied	Eugen Haile
Es Regnet	Eugen Haile
Der Holzknecht	Eugen Haile

Mr. Hess' command of the French language is only second to that of his own, thus he gave real pleasure in singing the Debussy songs, novelties, by the way. Persons who like the compositions of this Frenchman will be sure to admire these latest songs, both of the ultra-refined and romantic type. The first deals with two lovers listening to the playing of the waters as they fall from the fountain in a court, which to them means a song of tender longing. The text of the second song reveals an ideal lover who warns his fair one to turn from the distractions of the great city and behold the beauties of the evening sky.

The MacFadyen and Wolf songs, which Mr. Hess has sung in other cities on his tours of this country showed the singer to be completely absorbed in his art. His enunciation of the English was delightful. His delivery of the Wolf lieder afforded anew the highest enjoyment to the listeners, who seemed to follow every phrase of the interpreter.

In singing the seven songs by Haile, which made up a group by themselves, Mr. Hess once again called attention to his musicianship. He sang the list of seven lieder from memory and he did it with that sincerity of purpose and that reverence that indicated he loved these beautiful songs. Mr. Haile is winning recognition at last, and it is high time he did, for he is a composer who is endowed with genuine creative ability. No one could hear such a lied as "Wenn Deine Lieben von der Gehen" sung in half tones by Mr. Hess, and later the virile "Pirate Song" without realizing that a new song genius has risen up among us.

People's Symphony Programs.

For its closing orchestral concert of its twelfth season, the People's Symphony Society of New York will have Alice Nielsen, of the Boston Grand Opera Company, as soloist. The concert takes place at Carnegie Hall, Sunday afternoon, March 17. The program follows:

Comedy overture (new)	Gilbert
Il Bacio (with orchestra)	Arditi
	Alice Nielsen.
Symphony, Pathétique	Tchaikowsky
Vissi d'arte (from Tosca)	Puccini
	Alice Nielsen.
March from Jorsalfar	Grieg
Groups of songs—	
Love Has Wings	Rogers
Fileuse	Chabrier
Down in the Forest	Landon Ronald
	Alice Nielsen.

Preceding the symphony concert at Carnegie Hall on the afternoon of St. Patrick's Day, the Society gives two chamber concerts at Cooper Union Hall, Tuesday evening, March 12, and Thursday evening, March 14. At the Tuesday evening concert, Beatrice Bowman, of the Montreal Opera Company, will sing, and Pauline Mallet-Prevost, daughter of the president of the People's Symphony Society, will play the piano part in several chamber compositions. Miss Bowman is to sing the "Caro Nome," from "Rigoletto," and Handel's "Sweet Bird." At the concert on Thursday evening, Estelle Liebling will sing an aria from "Manon" and the "Bell Song" from "Lakme." The Maquarre Sextet (players from the Boston Symphony Orchestra) will play numbers by Bach, Rameau, and a serenade for flute and strings by Gouvy.

The Flonzaley Quartet will close the People's Symphony season at Cooper Union, Thursday evening, March 28.

Maude Valerie White Due This Month.

Maude Valerie White, the English composer-pianist, is due to arrive in New York the middle of the month. Miss White is to appear in a number of private musicales in New York before going West to fill engagements with clubs and societies. The composer will be assisted by Robert Maitland, baritone. Several of the prominent society women of the metropolis who have met the composer in London will give entertainments in her honor.

Mary Garden approves of Colonel Roosevelt. Apparently, Mary is not averse to hitching her wagon to a star. Mary is not the inventor of advertising, but Mary is a master of the art.—New York Morning Telegraph.

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Mexico Praises Yolando Méro.

More than ever the encomiums showered on Yolando Méro at her recent concert appearances in Mexico would reach the state of extravagance were their object less gifted or less deserving. With Madame Méro, however, all is justified, since the press notices appended are merely a repetition of those following the gifted pianist wherever she appears:

At last! . . . A pianist of the semi-divine lineage of Teresa Carreño, a pianist with marvelous creative hands, whose spirit is illumined by sublime intuition; an inspired musician, a brilliant interpreter, full of the highest refinements and of the traits of genius!

Not in many a month had we an opportunity to hear such true manifestations of high art; a long time since our applause had been heard in the concert halls, bursting out in that overflowing prodigality and tumultuous enthusiasm which speak of the true satisfaction and the genuine gratefulness of an audience. . . . At last we have again felt our souls warmed by esthetic emotion and have put special significance into our plaudits; and this rare opportunity has surged mercifully, brought like an oasis into the aridity of our musical life, thanks to the admirable pianist, Yolando Méro.

She is one of those artists whose work is characterized by the highest finish in technique, by an absolutely sincere fervor of interpretation; and, furthermore, by an astonishing facility of execution and a total absence of effort. Her playing is like that of Teresa Carreño, so natural and spontaneous that one is vaguely reminded of those miraculous privileges of the time of legend, those supernatural gifts bestowed by beneficent fairies, which break all rules of human possibilities. . . . One thinks that learning is not necessary to this class of players; that to produce such exuberant blossoming of art no labor, no preparation, no sacrifice were ever required. The work of genius possesses that simplicity which is born of the sincerity of its artistic emotions, and of a combination of admirably controlled qualities. Its labor, all spontaneity, that labor which satisfies our mind and our intelligence as well as our hearing, gives the effect of a spring of fresh water surging from a rock. Would the thirsty wayfarer stop to wonder over the hidden processes which, taking place in the rocky laboratory, have produced the unexpected flow? Oftener he would be content with drinking joyously, or perhaps will he linger with delight to listen to the song of the water or to admire its iridescent hues. Let us acknowledge that it is also fair to give a thought to the astonishing elaboration by which such miracles are made possible.

Madame Méro plays with supreme ease; I insist upon this fact because, I repeat, it constitutes the distinctive quality of the artist. There are very remarkable pianists who do their tasks scrupulously and obtain the applause of the public; who possess great control of the instrument, and yet, one can see them "work," even exert themselves at certain points. Few players possess the privilege of executing works of transcendent difficulty without losing the natural ease with which they took their seat at the piano, previous to beginning their task.

Usually this very superiority produces contrary results for the artist; since the general public, from whom one cannot expect specific knowledge in this matter, does not realize the difficulties overcome by the performer. This happened frequently with Hoffman, the most genial, and consequently the most simple of the pianists who have visited us; this great artist had the gift of making the performance of the most intricate passages so seemingly easy that the audience did not appreciate all the value of his masterful labor.

Some of the compositions played by Madame Méro have had this same effect; among others, "Feux Follets," Liszt's "Night's Harmonies," and the works of Dohnanyi.

Chopin, played by Madame Méro, is fascinating. What manner of interpreting the divine larghetto of the D minor concerto! What passionate sweetness, what incomparable delicacy, poetry, vibrating, tremulous with tears, palpitating with infinite tenderness! . . . The studies of the Polish genius gain from Madame Méro an interpretation which is new, very original, very free; but no liberty is censurable while it maintains the essential condition of being artistic. . . . And Madame Méro is never for an instant anything but an exquisite, finished artist, and full of nobility. And what shall I say about the Chopin nocturnes? With Madame Méro these are a delight, a pretext for the display of her overflowing emotional nature!

It is hard to decide with absolute certainty what musical style is best suited to Yolando Méro's temperament, for this artist possesses another exceptional gift: interpretative colorfulness. Perhaps grace, elegance, "esprit," are more perceptibly felt in her playing than are tenderness, dramatic intensity and melancholy. The works in which Madame Méro can exercise freely this dominant quality, become in her hands positively entrancing. What other pianist could outshine Madame Méro's playing of the Brahms caprice, with its winged and subtle gracefulness; and the Viennese grace, now languid, now entrancing, of the Vogrich caprice; the piquant, provocative grace of the Rachmaninoff serenade?

This same elegance is shrouded by aristocratic refinement when interpreting in exquisite manner Chopin's valse 14, and became spiritualized in mysterious form in order to weave the misty arabesques of Liszt's stupendous "Feux Follets." Finally, Madame Méro, as I have already said, is an eclectic interpreter. She flies over all difficulties with surprising security, almost with nonchalance; she hastens or delays the phrases, following the advice of her artistic intuition; she produces the treasures of coloring suggested by her inspiration, singing with passion and vehemence, wrenching from the piano tragic imprecations, desperate sobas, sweetest murmurings, or placid harmonies; but in no case does she fail to treat entirely, in her own manner those difficult passages, which a less accomplished pianist would attack with unsurmountable dread. Bach, the prince of polyphony, prodigal in the most intricate and abstruse difficulties; Beethoven, the divine despot who, when writing for the piano thought of orchestral possibilities and did not trouble himself about the grave difficulties he was preparing for his interpreters; and Liszt, the wizard of the clavier, splendid architect of cyclopean pianistic structures, who took delight in embellishing his works with all the extremes of his terrible and tempestuous virtuosity—one would say that all these composers, always the least indulgent toward most pianists, have nothing but complacency for the Hungarian interpreter, who, on her part, treats them with the delicious familiarity of a favorite daughter.

It is a fact that the infallibility, the constant perfection demanded by some beings, cannot exist in this world. Not even a genius—and Yolando is one—was meant to remain forever in that atmosphere of absolute impeccability which, after all, becomes absolutely impossible even to those beings who are most exacting—of course, in the case of the work of others. The most severe critic cannot but recognize in Yolando Méro a pianist eminently satisfactory under all the

varied phases . . . that may be criticised. And adding to this professional excellence her talent for captivating the public, we must not be surprised at the great wave of enthusiasm which is carrying the Mexican public in the wake of this attractive artist.—Alba Herrera y Ogazon. From El Imparcial, Mexico, January 24, 1912.

This time I will lay aside the role of critic and will write, as for the leaves of a diary, of the Hungarian pianist, Yolando Méro, in her first concert at the Arheu Theater.

She poured forth the first strains of Bach's chromatic fantasia as she felt them, and she performed the miracle of making us, too, understand. Her masterful hands ran over the keys with delicate perfection, and, guided by the spirit of Beethoven, she



YOLANDO MERO.

snatched from the Steinway marvelous tones of harmony—the harmonies of nature in those moments when men are capable of listening to them—and finally choirs of angels and hymns of glory. . . .

Madame Méro played after this a Dohnanyi rhapsody whose dominant theme vibrates with the enthusiastic voluptuousness of the Liszt rhapsodies, without their brilliancy and majesty. This rhapsody is like a brief and fleeting song of joy. Merkle's "Waltz Intermezzo," which runs at times with the freedom of a laughing romance of gallantry, and at others with the elegance of a feast in fairyland, followed the rhapsody.

The interpretation of Chopin's nocturne in "Des Dur" marked the highest point of Yolando Méro's virtuosity in her first concert. This nocturne, which is like a reflection of the soul of a lonely wayfarer, was played by the pianist with the respect of an adoring soul, with truthfulness, with her spirit united to that of the neurotic composer.

leaving with all who heard her the impression of the wings of the wind passing at night through the forest.

The last part of the program was given to the "Dream of Love" and the second Hungarian rhapsody of Liszt, revealing in her art the secrets of which she is the legitimate heir in this world.

And she won our hearts. . . .—Revista de Revistas, January 17, 1912.

Ida Haggerty-Snell's Versatility.

Ida Haggerty-Snell has proved that women can teach men as well as men can teach women. She has eight or ten men in Austin, Tex., who refuse to study with any one else, and pay her so well that she leaves San Antonio every Saturday morning for Austin, where she finds her pupils anxious to begin the day's work.

Following is a recent program given by one of Mrs. Haggerty-Snell's pupils, Amie Wise:

Melody in F (piano duet)	Rubinstein
Frances Rogovin and Amie Wise.	
Two Loves and Lizette (reading)	Howard Weeden
Evelyn Strawn.	
La Fontaine	Lysberg
Hunting Song	Mendelssohn
Amie Wise.	
To a Usurper (reading)	Eugene Field
Evelyn Strawn.	
A Whispered Vow	Hartwell-Jones
He Was a Prince	F. Lynes
Amie Wise.	
Talk on the Twelve Masters of Music.	
Ida Haggerty-Snell.	
Rakoczy	Liszt
Amie Wise.	
Smith's Boy (reading)	Anonymous
Evelyn Strawn.	
As Through the Streets	Puccini
A Bowl of Roses	Clark
Amie Wise.	
Frances Rogovin, accompanist.	

Beryl Rubinstein Plays.

Beryl Rubinstein, the remarkable twelve year old pianist, played at the fifth symphony concert for young people, at Carnegie Hall, New York, last Saturday afternoon. There was a large audience present, largely boys and girls who were most enthusiastic over the excellent work displayed by the young folk on the stage.

Master Rubinstein played concert etude, op. 36 (MacDowell), "Wild Hunt" (Liszt), etude, op. 25, No. 11 (Chopin) and tarantella (Rubinstein) in a manner that surprised even the older part of the audience. He has a fine technique, an astonishing command of nuance, a round, pure tone and displayed an insight and intelligence far beyond his years.

The senior and junior orchestras, 120 strong, of the music school settlement played several orchestral numbers, and Edna Ruppel was heard in two violin solos.

Albert Gorter's new opera, "Der Paria," was given at Aix-la-Chapelle.

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A truly delightful Rosina was Felice Lyne in "The Barber of Seville," produced for the first time at the London Opera House, February 17. She not only acts and looks the part, she sings it, sings its difficult measures "with a perfection of technic that is an aesthetic joy of the highest degree. She possesses the art of technic, and to this is added intuitive musical sense, intelligence, youth, charm and grace. She received an ovation from the audience after the "Una Voce," and again after the "Shadow Song" from Meyerbeer's "Dinorah." The production was beautifully staged and commendable in every detail. The complete cast was as follows:

Rosina	Felice Lyne
Bertha	Louise Merlin
Count D'Almaviva	Georges Regia
Figaro	Figarella
Dr. Bartolo	G. De Grazia
Don Basilio	Enzo Bozano
Fiorello	M. Verheyden
Sergente	M. Virly
Conductor, Merola.	

It is an unquestioned fact that the first step in the development of technic for pianists and violinists is the shaping and training of the hand or hands to fit the instrument. Perhaps the most difficult, and at any rate the most ungrateful, it is the least responsive task confronting the conscientious teacher. There is correct physiological action as well as incorrect physiological action for piano hands and particularly the left hand for the violinists, and there are just as many hands ruined by ignorance of the physiological laws as there are voices ruined through the very self same ignorance. How often one sees the wrists of both pianists and violinists, the latter not quite as often, however, deformed by the "weeping sinew" contraction. The result of overstrain, but particularly overstretching, and which condition once developed can never be cured, is incurable. It is often claimed that the semi-ruined voice may be restored by correct and careful training and treatment, but the semi-ruined hand is wholly ruined for all time. Consequently it should be of the first and most vital importance to those in charge of training the young for the career of pianist or violinist to see that the teacher or teachers are fully informed on this truly momentous question. Recently the writer was invited to view a demonstration of an apparatus for massaging and developing the hand (or hands), an apparatus invented by H. Ostrovsky and utilized by him in his teaching of violin playing at the Ostrovsky Musical Institute, 6 Conduit street. It is a simple contrivance for the manipulation of all the differing hand muscles used, or that should be used by pianists and violinists. The main object is to develop the hand away from the player's

instrument, to induce flexibility and suppleness without the wearying task of so much regular practice to keep in "condition." "The technic of an artist," said Mr. Ostrovsky, "is a thing apart from his actual musical talent, temperament, intelligence, or emotional force. Great facility in either a pianist or violinist does not necessarily imply that the performer is musical. One may have a great 'gift of the gab' and never say anything of very much account, if I may be permitted the metaphor, but at the same time many a fine thought is lost through the



THE OSTROVSKY APPLIANCE FOR THE DEVELOPMENT OF THE HAND.

medium of labored expression. We all know manual as well as vocal facility are but mediums of expression and should never hamper the greater something they only act for. Mostly all great artists have had the natural hand, and the hand not eminently fitted by nature to the neck of the violin or piano keyboard has retarded many a great talent. I know from my own experience as a teacher whereof I speak, and I therefore perfected my 'hand developer' for the purpose of producing the more highly developed, sensitized and pliable hand, which is the characteristic hand of the one made competent to express through the medium of his violin or piano technic. I have many excellent endorsements from artists, including Leopold Auer, Adolph Brodsky, John Dunn, Mischa Elman, Arthur Shattuck, Emile Sauret, Franz Drda and Zimbalist. The latter has become one of the professors at our school and will begin his professorship the first of May. From him I have this letter, which is eloquent praise of the idea:

LONDON, October 10, 1911.

DEAR SIR: I cannot leave without expressing my entire satisfaction with the work I have accomplished in so short a time with

your new apparatus for hand exercise and development. Although the time has been so limited, the results in strengthening and invigorating the muscles, loosening the articulations, improving the circulation, etc., have more than fulfilled my greatest anticipations.

Your apparatus marks a new epoch in the pedagogy of the violin and piano, and I consider both your method and your inventions invaluable to the artist and indispensable for every player. My only regret is that you cannot provide me for my American tour with one of the latest models, which combines in one all your previous inventions for the left hand.

I assure you that I will gladly do all in my power to assist in every way such a great and scientific work as yours.

EFREM ZIMBALIST.

Mascagni will begin a short engagement at the Hippodrome on Monday next, February 26, when he will conduct two performances a day of "Cavalleria Rusticana," with his own company of fifty singers which he is bringing here and a specially augmented orchestra.

The "Memoirs of Mario," the recently published work by Cecile Mario Pearse, has just been published in Paris in French and in Milan in Italian. It was brought out in England not quite a year ago.

Lord Howard de Walden, who has become one of Mr. Hammerstein's staunch supporters, was quietly married February 19 at the Marylebone Parish Church to Miss Margherita Van Raalte. Only the most intimate family friends were present, less than twenty in number. An elaborate musical service was given including the "Lohengrin" wedding march, which was played as the bride took her place beside the bridegroom. Then followed the well known hymn, "Love Divine, All Love Excelling," the six verses being sung. The 128th Psalm, "Blessed are all they that fear the Lord," was read, and the hymn "O Perfect Love" followed. After the choir had sung "O God, thou art worthy to be praised with all pure and holy praise," the service concluded with Mendelssohn's wedding march. The registrations were thus recorded:

Thomas Evelyn Scott Ellis, 31, bachelor, Baron Howard de Walden and Seaford, Queen Anne street, and Seaford House, Belgrave square; son of Frederick Ellis (deceased), Baron Howard de Walden and Seaford.

The bride inscribed the following:

Margherita Dorothy Van Raalte, 21, spinster, 46, Grosvenor square, daughter of Charles Van Raalte, gentleman.

Lord Howard de Walden, who was known as the "richest bachelor in England," has been a soldier, is an authority on armor, has written poetry and had an opera and a drama produced. He is well known in the racing world. At Audley End, Saffron Walden, he indulges in the ancient pastime of hawking and falconry, he is an expert fencer, an enthusiastic motorist and yachtsman, and has bought an aeroplane. One of the wealthiest peers in the kingdom, he derives the greater part of his wealth from his Marylebone estate, which extends to Oxford street and

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The withdrawal of Granville Bantock's new work, "Fine at the Fair," from the program of the latest Philharmonic concert is said to be due to Mr. Bantock's demand for \$500 for the performing right and which the society "as responsible for the interests of those financially concerned in the society, were not justified in expending." The composer is at present in Vienna, where his choral work, "Omar Khayyam," is to be heard.

"We are afraid," said a recent issue of the London Globe, "that the stage version of Mendelssohn's 'Elijah' which Charles Manners is to produce is to be a work very different from that from which it takes its name. Writing to the Musical News, Mr. Manners says: 'Harrison Frewin has written the version I am performing, and he has linked up the scenes so as to make the whole oratorio very realistic and understandable. Of course, every note of the music he has put in is by Mendelssohn from other compositions, and wherever this has been done Mr. Frewin has written words to the music.' Linked up scenes, other compositions, and words written to the music are phrases which induce strange misgivings."

F. S. Kelly, the young Australian pianist, so well known in the field of sport as a champion sculler, gave his first recital at Aeolian Hall February 20. Mr. Kelly's program was constructed of the Bach prelude and fugue in A minor, the "Appassionata" sonata (Beethoven), the Brahms variations and fugue on the Handel theme, a Chopin group and a cycle of six lyrics by the pianist-composer, F. S. Kelly. There is no questioning Mr. Kelly's natural musical gifts, his sincerity, and love of the art; his playing reveals all three qualifications. But his piano touch is uncultivated and non-sensitized and far from being accurate. He has no conception of the gradation of tone and its higher attribute, color. Consequently his medium of expression is greatly hampered by its limitations. He may be a good musician, but he is a bad technician and his knowledge of the pedal is nil. Of the emotional grasp of the "Appassionata" sonata Mr. Kelly had absolutely no mastery, neither did his exposition reveal the deep rhythmic pulsation underlying the whole work, and strongly finding accent in the architecture of its construction, from the very opening bars of the first movement. And of breadth and nobility of musical idea there were none in Mr. Kelly's reading. The pure art of pianism has still to be acquired by this ambitious pianist and until that is his, Beethoven and Chopin are sealed formulae to him. His own compositions are of the amateurish type, in musical idea they mean nothing, nor do they appear of any period, or school, or essentially individual. They are of the improvisation form; two of them, "Sea Piece" and "Choler," are good studies for technic. But there is nothing to distinguish them from thousands of others, like them, lacking all in distinction and aesthetic value.

Franz von Vecsey will make his London reappearance in three recitals to be given at Bechstein Hall, February 28 and March 6 and 14, and as soloist with the London Symphony Orchestra, February 26. Von Vecsey is under the management of the N. Vert Concert Agency.

M. Zacharewitsch will resume the London concerts in times, at his studio, in which he is assisted by Marie Fromm, pianist, February 23. Many distinguished artists have appeared at these concerts. Last season the following named were heard in various interesting programs: Mesdames Gleeson-White, Edith Evans, Evangeline Florence, Phyllis Lett, Nancy Price, and Nora Johnstone, Beryl Freeman, Frances Weir-Lewis, Elma Baker, etc. Messrs. Robert Radford, Plunket Greene, Ivor Foster, Thorpe Bates, Wilfrid Douthitt, Humphrey Bishop, Charles Knowles, Hubert Curling, George Bowdon, Charles Maude, Clive Carey, etc.

At his recital at Bechstein Hall, February 20, Carl Flesch again demonstrated the great artistic merit of his ability as a violinist. His tone, pure, even, vibrant, his wonderful up-bow arm, though perhaps no distinction should be made between his up and down bow, for he possesses that rare accomplishment in either case—a long bow—and the accuracy of his intonation are all developed to a high degree of proficiency in Mr. Flesch, a proficiency that is an art in itself. His program (constructed of the Pietro Nardini sonata di camera, the Bach chaconne, "Havanaise" by Saint-Saëns, aria by Lotti, the Paganini-Flesch octave study, Dvorák's Slavish dance and the Brahms Hungarian dances) was intellectually, technically, and with full appreciation of emotional moods, presented with fine distinction.

EVELYN KAESMANN.

MUSICAL STOCKHOLM.

STOCKHOLM, Sweden, February 16, 1912.

The Aulin Quartet celebrated the twenty-fifth year of its activity. Tor Aulin is a violinist of far repute and has done much to give all Sweden the chance of listening to the chamber works of the great masters. Concerts by him have also been given at Christiania, Copenhagen and Berlin.

An orchestral society, with aid from the State of 15,000 crowns, from the town of Gafle, 4,000 crowns, and from the town of Soderhamn, 700 crowns, has been founded in Gafle. The conductor will be Ruben Liljefors, composer.

Parts of "Parsifal" were heard at the Cirkus, January 21, under the baton of Leeb van der Floe, from Carlsruhe. The concert was sold out. Although there was opposition on the part of musical Stockholm against producing "Parsifal" at the Cirkus, the opinion changed after the evening's performance, as the conductor and soloists covered themselves with unusual credit. Paul Schmides sang Parsifal, John Fönss was Gurnemanz, Gustaf Sjöberg, Titurel, and Werner Engel, Amfortas. His were the chief honors of the evening. He had not only the best voice, but also sang with such warmth and dignity that he established himself as the best Wagner singer ever heard in Stockholm. The concert was patronized by Queen Victoria, by birth a German princess, who always takes a deep interest in aiding German music here.

The Brussels Quartet gave three concerts in January at Stockholm, with names such as Beethoven, Mo-

bers were symphony No. 4, Tchaikowsky; overture, "Rienzi," and a symphonic poem by the young Swede, Natanael Berg, named "Fraumgewalten."

The aforementioned composer Berg's first opera, "Leila," with motives from the Orient, will soon be given at the Opera here. On account of the great difficulties of the work it has been postponed several times. The definite date of the premiere is now fixed for February 29.

Julius Ruthstrom, formerly of Berlin, has been chosen as violin teacher at the Academy of Music, Stockholm. Mr. Ruthstrom was born at Sundsvall, Sweden, and is one of our most distinguished violinists.

The rumor spreads that Eugen d'Albert also will conduct his two operas, "Tzeijl" and "Tiefand," here, beginning of next month, when he is to play at a symphony concert in the opera house.

The reappearance of Mrs. Lysbeth Skogman as Tzeijl is awaited with great interest, as she always has been a favorite with our critics and public, not only on account of her splendid voice and dramatic force, but also because of her kindness toward all her colleagues. She is our greatest Wagner singer, and sang at the "Ring" cycle, November, 1911, together with Knote, from Munich.

Other novelties soon to be performed at the Opera are "The Tales of Hoffmann," "Don Pasquale" and "Le Prophete."

L. UPLING.

All Cities Praise Bonci.

As with every other city, Alessandro Bonci compelled Philadelphia to bow before his superb art. The press seemed only too willing to grant him the honors he so well deserved, as may be seen from the following:

Bonci's English is so good that he is understood quite without effort, more than can be said for some of our native singers, and his vocalism is so refined, so easy and so artistic it, every respect that to hear him in recital is to a vocal student almost equal to a whole course of singing lessons.—Philadelphia Evening Bulletin.

Bonci is one of the greatest tenors. In a concert program he has no equal. He is undoubtedly the most gracious artist on the stage. Although down for only six numbers on last evening's program, he increased this number to nine, and could have responded to double that number and then not have satisfied the demands of the delighted audience.—Philadelphia Press.

Mr. Bonci, in his particular field—that of pure lyricism of refined and polished bel canto—need not fear many rivals. The exquisite purity of his method and his ever admirable diction lent compelling beauty to his selections of last evening.—Philadelphia North American.

Alessandro Bonci appeared . . . last evening in a recital that filled the Metropolitan Opera House with one of the most enthusiastic audiences it has ever known. Bonci was in most amiable mood, and such a reception as he received justified the beaming countenance with which he received the plaudits showered upon him—especially when for one of his encores he gave Rodolfo's song to Mimi, from "La Boheme."—Philadelphia Public Ledger.

Two other cities, Grand Rapids and St. Louis, among other notices, made public the following:

Bonci has come—and gone, yet the memory of that purest voice lingers like the scent of the rarest perfume. With the singing of "Se tu m'ami," by Pergolesi, and "Il Pensier," by Haydn, there was wafted the first breath of that overwhelming fragrance that was to come, in the revelation of "O del mio dolce ardor," by Gluck. Then did we awake; then did we become alive to the fact that we were being regaled with impeccable purity of tone, unrivaled elegance, flawless diction, exquisite repose, in short, perfection of vocal power. In the interpretation of "Aspirazioni," by Montefiore, there was once more revealed that incomparable command of tone color and it is safe to say that this peerless artist rose to one of the highest pinnacles of his power in singing the aria from "La Fanciulla del Golden West."—Grand Rapids (Mich.) Herald.

It is doubtful if the Amphion Club has ever presented a more popular soloist in the history of its organization than Alessandro Bonci proved to be at the concert given in the Odeon Wednesday evening. Indeed, so favorable an impression did the young Italian tenor make that the wildest enthusiasm prevailed throughout the evening, and encores were insisted after each of his numbers. Although this greatly extended the original proportions of the program, the audience was apparently unwearied, and continued to clamor for more.—St. Louis Star.

"The Messiah" Sung in Springfield, Mo.

Handel's oratorio, "The Messiah," was sung Friday evening, February 16, in Stone Chapel, Drury College, Springfield, Mo. The forces combining in the performance were the Mendelssohn Choral Club of Springfield, Frank T. Johnson, conductor and tenor soloist; Mabel Sharp Heriden, soprano, from Chicago; Genevieve Wheat-Baal, contralto, from Des Moines, Ia.; Marion Green, basso, from Chicago; Hoover's Orchestra; Susie M. Dillard, pianist, and Emma Lisenby, organist. This is the fourth season of the Mendelssohn Club. Mr. Johnson, the conductor, is professor of singing at Drury College.

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zart, Schubert, Brahms and Smetana on the programs. The readings were in every way artistic.

Armas Järnefeldt was the conductor of the third symphony concert at the Opera, February 3 Prof. Henri



LATEST SNAPSHOT OF DEBUSSY.

Markan was the soloist, playing a violin concerto by Franz Berwald, and his own suite for violin. The other num-

GREATER NEW YORK

NEW YORK, March 4, 1912.

Elizabeth Gordon Patterson, contralto, an artist-pupil of William Nelson Burritt, sang a delightfully varied program of modern songs at the Burritt Studios, February 27. There were five groups, beginning with Verdi's "O Don Fatale," which requires such range that few contraltos can sing it; proceeding to five German songs; next to a group of folk songs, Tuscan, Irish, Scotch, English, Bohemian and Russian; followed by Gounod's "Sapho" aria; and closing with songs by the American composers Salter, Homer, Harriet Ware, Harling and Rummel. Evident care had been put into the construction of the program, and much careful preparation of the songs. Miss Patterson is a personality of pleasing appearance, possessing a voice of rich quality, considerable power and wide range, with a very clear enunciation. Strauss' "Al-lerseelen" and "Hath Sorrow Thy Young Days Shaded" (Irish) were particularly expressive; "The Cry of Rachel" and "Wind and Lyre" had dramatic power as well. At the end of the program Miss Patterson sang in child language "I'm so very tired and sleepy I can hardly keep awake." She was presented with three floral pieces, and the large audience evinced much appreciation of the evening's music. William J. Stone was at the piano.

Emma Thursby's extra Friday afternoon musicale was in honor of Mrs. Percy Franklin Emory (Reba Cornett), a former pupil of Miss Thursby, now residing in Cazenovia, N. Y., where Mr. Emory's business interests keep him. Many people well known in musical, literary and social circles were present, as is always the case at this salon. Those who took part in the musical program were: Louis Truchi, baritone; Edna Marks, coloratura soprano; Georges Vignetti, violinist; the Misses Fuller, three English girls, in English folk songs, with appropriate action; Salvatore Giordano, tenor; Signor Vaska, cellist; Sophie Clark, also a Thursby pupil, and Dr. Cronley, baritone. Accompanists were Miss Vojacek, Mrs. Munkacsy, Mr. Hintze, Mr. Riesberg. Mrs. Charles I. Berg was at the tea table. Among those present were: David Bisham, Mr. and Mrs. Romaldo Sapio, Mrs. Charles A. Coffin, Mr. and Mrs. Harry Harkness Flagler, Mrs. Bradley Martin, Jr., Carrie Bridewell Benedict, Mr. and Mrs. James W. Pennock, Marquis Castelthomond, Mr. and Mrs. Ellis Gray Richards, Mrs. John Hudson Hall, Mr. and Mrs. Ives Washburn, Margaret Murney Glenn, Cornelia Barclay, Countess Massiglia, Annabella S. Olyphant, Walter Gale, Mrs. James Quinlan, Mr. and Mrs. Frederick Gleason Corning, Mrs. William Landram McFarland, Cecile Ayers, Mrs. Thayer Iaccaci, Mrs. Henry Place, the Misses Northam, Miss Katzenbach, Vivian Edwards, Mrs. G. Terry Sinclair, Clara Morewood MacNeill, Dr. and Mrs. George Stevens, Mrs. F. Stanhope Philips, the Misses Childs, Mrs. William F. Brambridge, Mr. and Mrs. Pratt Thompson, Miss Thompson, Alfred Wilkinson, Mrs. van Biel, Mr. and Mrs. John Hudson Hall, Mrs. Charles E. Whittemore, Mrs. James Goldmark, Mr. and Mrs. Murray Ferris, Com. Salvatore Giordano, Umberto Sorrentino, Signorina Frandini and Mr. and Mrs. Percy F. Emory.

Franklin Riker, a young American tenor, gave his first New York recital at the Belasco Theater, on Tuesday afternoon, February 27, which was attended by an audience of considerable proportions, who gave the singer deserved applause and encouraged him to his best effort. Mr. Riker, in the first place, deserves commendation for the excellent arrangement of his program. He introduced some unfamiliar numbers, and the various groups were fashioned with care and a sound sense of proportion. Mr. Riker further is to be commended for his fine stage presence and the artistic manner in which he delivered his selections. He sang without the customary small book or tablet of words and gave every evidence that he had not only studied the situation, but had thoroughly prepared himself. He disclosed a voice of good range and of fine tonal quality. His ideas of interpretation were wholesome. He nicely and carefully distinguished between the various schools of composition. The songs from his own pen afforded keen enjoyment, for it is not often that a singer possesses talent in the direction of song writing of sufficient import to warrant its figuring upon a program. Mr. Riker, moreover, added to the success of the recital by introducing songs by Henry Holden Huss and F. Morris Class, both composers being present.

John W. Nichols, tenor, and Mrs. Nichols, expert pianist and accompanist, gave a recital for the League of Flushing, L. I., a fortnight ago. Mr. Nichols is booking a Spring tour through Western Pennsylvania and New

York, and another down into Virginia. This artist couple have had a very busy season, and are already closing a number of engagements for next year. They give a program of modern French works for voice and piano at Earl Hall, Columbia University, March 26. Debussy, Pessard, Bruneau, Hahn and Saint-Saëns make up the program.

At the newly formed "Bel Canto" Club, Ellen Arendrup, soprano, a young Danish singer, and Betty Askenasy, pianist, took part as soloists on February 24. William W. Hinshaw, of the Metropolitan Opera Company, was guest of honor. Both artists met with much success, were heartily applauded, and gave encores. Miss Arendrup is booked quite extensively this season, and Miss Askenasy is booked for a Columbia University concert. They are under the direction of Concert Direction Leonard, Annie Friedberg, American representative, Metropolitan Opera House.

Following is the complete list of free organ recitals for the month of March, the fifth series given under the auspices of the American Guild of Organists:

Tuesday, March 5, at 4:10 p. m.—Frank E. Ward, A. A. G. O., St. Paul's Chapel, Columbia University (116th street), Manhattan.
Thursday, March 7, at 4 p. m.—Frank L. Sealy, F. A. G. O., St. Luke's Church, Convent avenue and 141st street, Manhattan.
Thursday, March 14, at 4 p. m.—J. Warren Andrews, A. G. O., Church of the Divine Paternity, Seventy-sixth street and Central Park, West, Manhattan.
Thursday, March 14, at 8:15 p. m.—Clifford Demarest, F. A. G. O., St. Luke's Church, Convent avenue and 141st street, Manhattan.
Tuesday, March 19, at 4 p. m.—Walter C. Gale, A. G. O., Broadway Tabernacle, Broadway and Fifty-sixth street, Manhattan.
Thursday, March 21, at 4 p. m.—W. A. Goldsworthy, St. Luke's Church, Convent avenue and 141st street, Manhattan.
Thursday, March 28, at 8 p. m.—Gottfried Federlein, F. A. G. O., St. Luke's Church, Convent avenue and 141st street, Manhattan.
Recital Committee: William C. Carl, chairman; Warren R. Hedden and S. Lewis Elmer.

Frances deVilla Ball, the Albany-New York pianist and teacher, played piano solos at Mrs. Laidlew's, East Sixty-sixth street, last week, Mrs. Linley Benet singing songs, with Miss Wiles at the piano. Miss Ball played at Mrs. Manning's, Loudonville, Ohio, pieces by Chopin, Scriabine and Leschetizky, and more recently at the Second Presbyterian Church, Albany, February 28. Few pianists possess Miss Ball's poetic imagination, combined with fluent execution and warmth.

Bidkar Leete, pianist, assisted by Carl Morris, baritone, gave the February 27 recital in the Charles Lee Tracy course, at his studio, Carnegie Hall. Mr. Leete played works by Beethoven, Schumann, Brahms, Debussy, Henselt, Chopin and Rubinstein. Equipped with plenteous technique, Mr. Leete (who is a plain American despite his Biblical name) played with fire and fervor, while Mr. Morris' baritone voice gave pleasure in classical and modern songs.

The annual "President's Reception" of the Women's Philharmonic Society of New York was given to Amy Fay as usual for some years past, at the Chapter Room, Carnegie Hall, March 2. A varied program of music was provided. The piano ensemble of the society is in charge of Madame Wychelsky, who will hear applicants for admission at 208 West Eighty-second street, or at Studio Hall, 50 East Thirty-fourth street, Tuesdays, from four to six.

Frederick Stock, conductor of the Chicago Thomas Orchestra, and Dr. A. S. Vogt, conductor of the Mendelssohn Choir of Toronto, whose combined recent concerts made a stir in musical circles of the metropolis, were guests of the Musicians' Club at luncheon last week.

E. Antoinette Boudreau, soprano, recently sang "Come Unto Me," by Coenen, for a private audience, which was at once convinced of her superior capacity as a church singer. She sings with good style and excellent enunciation.

Edward Bromberg, basso cantante, announces his annual song recital for Tuesday evening, March 12, at Chamber Music Hall, when he will sing a group of old classical songs, songs by Schubert and Schumann, a group of Russian songs in the original Russian language, with explanatory remarks, and songs by Liszt, Ganz, Bruno Huhn and others.

Amy Grant read "Pelleas and Melisande" at the Play House, Washington, D. C., February 29, and will read

"Mona," March 28. She gives the operas with piano score obligato, so preparing for appreciation of the performance. Among her patronesses were Baroness Hengelmüller, Mrs. Philander C. Knox, Miss T. DeWitt Talmage, etc.

Edwin Grasse announces a recital of violin pieces, Carnegie Lyceum, March 11, playing his own trio in A major among other things.

The National Association of Organists, Clarence Eddy, president, announces cash prizes to be awarded the three best anthems sent by July 1, in amounts of \$20, \$15 and \$10. Address Mr. Eddy at 45 West Thirty-fourth street.

Frank Howard Warner has issued invitations to hear him play excerpts from "La Bohème" at his studio, 51 West Thirty-seventh street, Sunday, March 10, at four p. m. His exceptional technic and wide assimilation of opera music generally will make the hour noteworthy.

Mark Andrews, the well known organist and composer, of Montclair, N. J., has the deep sympathy of everyone in the sudden death of his only daughter, Audrey, nine years of age, a week ago. She was riding her bicycle, with a small brother just ahead on another wheel, when the fangle of a trolley car frightened the boy; he jumped or fell off, and she behind, just in front of the car. Death was instantaneous.

Madame Borden-Low, soprano, and Madame Delhaze Wickes, pianist, gave a concert at the Hotel Plaza, Friday evening of last week. Edward Falck, assistant conductor at the Metropolitan Opera House, played the accompaniments for the singer. Madame Wickes played a group of Chopin numbers and compositions by Scarlatti, Gavn, Liszt and Martucci. Madame Borden-Low sang "An die Hoffnung" and "Trocknet Nicht," by Beethoven; "Deh vieni, non tardar," from "The Marriage of Figaro" (Mozart); songs in French by Paladilhe, David, Berlioz and Weckerlin; songs in English by Arenzky, Charles Seeger, Jr., and "Mammy's Song," by Harriet Ware; "Legend," by Tschaiowsky, and "Wie glänzt der Helle Monde," by Hugo Wolf. Madame Borden-Low's artistic singing has earned favorable notice for her in many cities, particularly of French songs, of which she is a recognized authority. For one of her encores last Friday evening, the soprano sang the old chanson, "En Passant par La Lorraine." She also was compelled to repeat "The Pride of Youth," by Seeger. Among the box holders were: Charity Commissioner M. J. Drummond and Mrs. Drummond; Madame Sevier, president of the Texas Club of New York; the Belgian Consul, and Yvonne de Treville. Saturday afternoon of last week, Madame Borden-Low sang at the Plaza again for the Texas Club, this time appearing in a Brittany costume and singing only the old songs of France. Mr. Falck accompanied at the piano.

McCall Lanham, baritone, sang for the Texas Club at the Plaza last Saturday afternoon an aria from "The King of Lahore" and songs by Kursteiner, Huhn and Woodman.

American Music Society.

The regular monthly concert of the American Music Society, Pittsburgh Centre, will take place on Friday evening, March 8, at Frederick Hall. Following is the program; T. Carl Whitmer, chairman:

Cry of Rachel.....	Mary Turner Salter
Ah, Love but a Day.....	Beach
Fairy Song.....	Schindler
Blue-bell.....	MacDowell
Elise Graziana.	
Miss Fisher at the piano.	
My World.....	Huss
The Light That Lies.....	Huhn
Meeting.....	Farwell
Adoration.....	Schindler
Lady Laughter.....	Harris
Charles Edward Mayhew.	
Mrs. Mayhew at the piano.	
Exultation.....	A. M. Foerster
Dawn.....	Farwell
The Rill.....	Chadwick
Jean Fisher.	
Still as the Night.....	Berwald
Love Is Life's End.....	Arthur Whiting
Mr. and Mrs. Mayhew.	
Song cycle, Naikapara.....	Mary Turner Salter
Long, Long Ago.....	
In the City the Misgar.....	
The Song.....	
The Moon Has Long Since Wandered.....	
The Farewell.....	
Mrs. H. Talbot Peterson.	
Governor's Song, from Mona.....	Parker
Mr. Mayhew.	
Selected compositions.....	Lola Carrier Worrell
Ida Heatley.	
Old English Drinking Song.....	Huntington Woodman
Unmindful of the Roses.....	Schneider
The Eagle.....	Carl Busch
Invictus.....	Bruno Hahn
Harry E. Waterhouse.	



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ELEONORA DE CISNEROS' BRILLIANT CAREER.

During this season Eleanora de Cisneros, the handsome mezzo-soprano of the Philadelphia-Chicago Opera Company, has added to her laurels in several cities. The critics have particularly admired her Brangaene in the performances of "Tristan and Isolde," a role which she sang in Philadelphia, Cincinnati and Pittsburgh, scoring in each city a success that has not been surpassed by any American singer in recent years.

First of all, in writing of Madame de Cisneros, one must think of her voice, with its wealth of opulent tones; then next, her exceptional histrionic talents must be considered; thirdly, the beauty of the woman and her ability and willingness to undertake almost any role that has been written for the prima donna contralto or mezzo-soprano. By the range of her voice and its color and flexibility, Eleanora de Cisneros has been able to sing a greater variety of parts than is usual for one singer.

Madame de Cisneros has duplicated her successes in many countries, and there is no exaggeration here by writing "many." It seems like but a few months ago since she was a star in Melba's Grand Opera Company in Australia. As THE MUSICAL COURIER stated last week, Madame de Cisneros made such an impression on the Australians last year that she was urged to make a concert tour over there, and the tour has been arranged to begin June 20, and continue until September 30, when Madame de Cisneros must sail back to America in time to rejoin the Philadelphia-Chicago Opera Company. Besides Australia Madame de Cisneros will visit Tasmania and New Zealand, singing altogether in forty concerts.

Recalling her triumphs in Australian cities as Delilah, several choral societies in those cities are now rehearsing the score of the Saint-Saëns opera, preparing to sing it in concert form, with Madame de Cisneros in the role of the fascinating temptress.

Europe, too, has showered its approval upon Eleanora de Cisneros; she has sung in England and on the Continent, and South America also has heard that rare voice. Both in Buenos Aires and Rio de Janeiro large audiences have applauded the beautiful American woman with a voice to match her physical charms.

Press notices from the Philadelphia, Pittsburgh and Cincinnati papers, telling of the more recent successes as Brangaene, are appended:

The Brangaene of Eleanora de Cisneros was a wonderful piece of work. Here was finished vocalism of a very superior kind added to a personal presence and charm of appearance which were notable. Madame de Cisneros was the most regally beautiful Brangaene we have ever had, her choice of costumes going far to aid her in presenting some of the most beautiful pictures which it is our good fortune to have seen upon the stage. Certainly the lyric stage has never offered anything more pleasing to the eye than she was last night, and her finished art went far to make the performance as important as it was.—Philadelphia Evening Star.

Madame de Cisneros was Brangaene and she sustained the part with much vocal efficiency and dramatic intelligence. She communicated a convincing sense of Brangaene's devotion and delivered the music with a fine fluency and an appropriate fervor.—Philadelphia Inquirer.

Madame de Cisneros as Brangaene made a heroically impressive figure; her voice rang clear and true in the ship scene. This was Madame de Cisneros' first appearance here since her recent return from her Australian tour and she was greeted with elaborate bouquets.—Public Ledger.

The Brangaene of Eleanora de Cisneros was notable. She was the living impersonation of the character as it is poetically imagined and added immensely to the artistic excellence of the performance both by her singing and acting.—Philadelphia Record.

Eleanora de Cisneros made her first appearance of the season as the faithful Brangaene. She was, as usual with her, strikingly dramatic, and her organ toned voice added richness to the passages which she sings.—Philadelphia Telegraph.

Eleanora de Cisneros made Brangaene lovely to look upon.—Evening Times.

Madame de Cisneros makes a handsome and imposing Brangaene, looking a veritable Queen of the Amazons in her leopard skin garments, but she does not miss the dominating chord of sympathy in denoting the loving devotion of servant to mistress—that devotion which prompts the substituting of love potion for poison, with romantic, but direful results. To her majestic presence Madame de Cisneros adds the alluring grace necessary to complete the charm of feminine beauty, however grand and imposing, and her acting shows careful consideration of effect, without seeming unduly studied. The scene in which Brangaene changes the fateful drink was acted with unusual significance, the pantomime was expressive. Her tones have smoothness, richness and "soul," and she sings with keen intelligence and artistic skill and finish.—Evening Bulletin.

Not the least interesting event of the evening was the reappearance of Eleanora de Cisneros, for the first time since her triumphant tour of the antipodes with Melba's troupe. She sang the powerful role of Brangaene, the faithful attendant of Isolde. Her glorious contralto was fresh and warm as of yore and her scenes with Isolde in the first act, and the warning call from the watch tower were the

lyric episodes of the evening. She received several handsome bouquets.

Madame de Cisneros is an American, a native of New York City, and made her debut at the Metropolitan Opera House there before having any foreign experience. However, more in deference to prejudice existing at that time (1900) against a non-European musical training than because of any vocal shortcoming, the singer went to Italy and was at once engaged at the Regio Theater of Turin, where in "Aida" she made a most favorable impression before the proverbially critical audiences of that country. Since then Madame de Cisneros has sung in more important opera houses throughout Europe than any other American singer. She has also sung in Buenos Ayres and Rio de Janeiro and was selected by Melba for mezzo soprano and contralto roles in the Australian tour of the Melba Opera Company last summer—summer here, but winter there, by the way.—Philadelphia Item.

Another magnificent figure of the opera was the Countess de Cisneros. She was the superb goddess who took the role of Brangaene in "Tristan and Isolde" and by her carriage and magnificent height created the illusion of the faithful barbaric handmaiden without effort.—Cincinnati Inquirer.

Eleanora de Cisneros made a picturesque Brangaene in her leopard skins.—Cincinnati Times-Star.

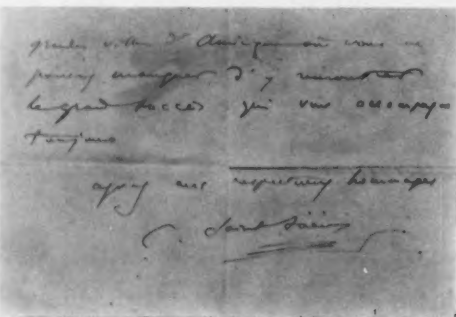
Eleanora de Cisneros was the Brangaene. Her rich mezzo soprano was admirably suited to the requirements of the composition.—Pittsburgh Press.

The Brangaene of Madame de Cisneros was a picturesque, satisfactory portrayal.—Pittsburgh Gazette Times.

Eleanora de Cisneros was entrusted with the part of Brangaene and left nothing to be desired. She is a beautiful woman with a magnificent voice and seemed made for the part she portrayed.—Pittsburgh Dispatch.

Eleanora de Cisneros gave an excellent account of her role, showing complete familiarity with it.—Pittsburgh Post.

Saint-Saëns to Eleanora de Cisneros.



(Translation of above.)

DEAR MADAM: I will be very happy you can be sure if you will come to Paris to sing the part of Delilah. I am, also, very happy to think that you will sing this winter in many great cities of America, where I am sure you will have the same success that you are accustomed to having everywhere.

With my sincere respect and best wishes,

Respectfully yours,

(Signed) C. SAINT-SAËNS.

ANN ARBOR MUSIC.

ANN ARBOR, Mich., February 20, 1912.

It has just been announced that Frieda Langendorff, the German contralto, has been engaged to sing the part of Delilah at the May Festival. Madame Gerville-Reache was first announced for this part, but changes in her plans made it impossible for her to keep her engagement here.

Cecilia Ray Berry made her first local appearance in concert last week. Schumann's "Carnaval" was her principal effort, a Grieg suite and three Chopin numbers completing the program.

Several concerts have held away here during the past week or so. The most important was that given by Josef Lhevinne as the last concert on the series before the May Festival. Beethoven's sonata, op. 101, and the "Carnaval"

by Schumann were the principal works. The ease of his technic and breadth of interpretation were a marvel to the audience.

The evening before, a faculty concert was warmly received by one of the largest audiences that has attended these musicales. Beginning with a Brahms trio in G minor, op. 36, in which Albert Lockwood's playing at the piano was the brightest feature, and a group of dramatic songs, admirably sung by William Howland, Mrs. George B. Rhead gave a splendid exhibition of interpretative playing. This was especially evident in Beethoven's thirty-two variations in C minor. The G major nocturne and G minor ballade of Chopin were also skillfully handled.

Four days later, Mrs. Rhead gave a Beethoven program. Although her technic was fully as polished as at her previous appearances, her interpretation was not quite up to the standard which she had already set. Several times, especially in the sonata, op. 101, her interpretation, with special reference to the tempo, was open to much question. The program consisted of the sonatas, op. 2, No. 3; op. 101 and 57, and the thirty-two variations.

Mrs. Rhead made another appearance, when she was the soloist in the melodious and brilliant Saint-Saëns concerto, No. 2, G minor, op. 22, at the Orchestra concert. Her ability as a bravura player was given the best opportunity for expression that she has ever had here, and her success was unanimous. The University Symphony Orchestra played the accompaniment a little more than acceptably, and for the first time in the writer's experience, two amateur horns came in on the pitch throughout the concerto. Emily Webb Sadler, a talented violinist, played the Vieuxtemps ballade and polonaise. The orchestra, under the direction of Samuel P. Lockwood, played with much vigor the overture to "The Marriage of Figaro." An Arensky intermezzo and Jaernefelt prelude, seldom heard, were the other numbers on the program. As a whole, it was a fairly creditable performance, and especially so for an amateur orchestra.

Yesterday afternoon, Albert Lockwood gave what is probably the greatest recital he has ever given in Ann Arbor. Not only was it great from his usually brilliant technical performance, but his interpretation of a Liszt program was something that will long be remembered by those who heard it. The program follows: "Il Penseroso"; variations on a theme of Bach; fantasia quasi sonata, "after reading Dante," and sonata in B minor.

At Ypsilanti, only eight miles east of Ann Arbor, is situated the State Normal College. The School of Music located at that institution is attempting to do, on a smaller scale, what the University School of Music has been doing for over thirty years. It has established a course of ten concerts at Ypsilanti, with the New York Symphony Orchestra and the Longy Club as head-liners. Two weeks ago, the former organization appeared there and gave rather indifferently a most interesting program. Beethoven's fifth symphony, the vorspiel to "Lohengrin," and Liszt's symphonic poem, "Les Preludes," were the principal numbers. The playing was up to the usual standard of the organization, but with the exception of the Wagner number, nothing tremendous in the way of interpretation could be discovered. M. Barrere gave two very interesting flute soli in a very pleasing manner.

VICTOR H. LAWN.

Bispham Makes His Own Translations.

Many of the translations of Italian and French songs in David Bispham's repertory have been made by the baritone himself. Mr. Bispham explains that while many writers of ability have recently turned their attention to making translations of celebrated arias and German lieder, there are few doing so with the necessary attention to metrical and rhythmical needs.

"It is in fixing up things that other people do that I shine particularly," says Mr. Bispham modestly. "It is easier after all to see how the work of one's neighbors may be improved than it is to do it all oneself."

For several years Mr. Bispham has been singing many of his programs in English. "I am trying," he explains, "to make singers see that they deliver only half the musical message they have when they sing in Italian to an English speaking audience. It offers less opportunity to the singer, and much less to the auditor, and is consequently fair to neither."

To further the habit of listening to words and music together, Mr. Bispham has adopted the feature of giving as one number of his program a recitation to a musical accompaniment. "Some people dislike them," he admits, "because they say they cannot hear the words because they want to listen to the music, and others dislike them because in hearing the words they miss the music. I want to educate the public to an appreciation of both words and music at the same time, and I believe I am doing so."

Rudolph Ganz's Remarkable Success.

On his recent short tour of America, Rudolph Ganz played thirty-two engagements, including appearances with the principal orchestral societies, and as will be seen from the appended press notices, the leading critics of New York, Boston, Chicago, etc., have proclaimed him as one of the great piano virtuosi of the day:

The concerto (Tchaikowsky) with its ponderous sonorities and its blaze of piano passage complications, suited the artistic character of Mr. Ganz admirably. It would be difficult if not impossible to recall another performance in which the brilliancy of the music had a more satisfying disclosure. His reading had musical proportions and not a few moments of genuine eloquence. Technically it was a splendid exhibition of virile virtuosity cast in the large mould. The enthusiasm of the audience was prolonged and thoroughly merited.—New York Sun, November 29, 1911.

It was Mr. Ganz's first appearance in this city after a long period of absence and he got a reception after every movement that must have warmed his heart. Needless to say he played the glorious opening movement (Tchaikowsky concerto) with superb technique, virility and crispness of accent.—New York Evening Post, November 29, 1911.

Mr. Ganz has a mastery of the keyboard that is so dazzling as to make one forget almost every other phase of his art, which, however, is broader than mere technique.—New York Evening Mail, November 29, 1911.

His performance was cast distinctly in a bravura mould. Technically brilliant, it was extremely trenchant, vigorous and forceful and stirred the audience to tumultuous expressions of approval through its whirlwind impetuosity. The pianist was recalled again and again.—New York Press, November 29, 1911.

He played the Tchaikowsky B flat minor concerto and gave as brilliant a performance as any could wish. His octave work was tremendous and his runs were as clear as a crystal.—New York Herald, November 29, 1911.

Mr. Ganz revealed a heroic stature as a solo artist; his delivery in the concerto with a heavy orchestral corps was of certain brilliancy. He has abundant virility of attack and an aptitude for delicate nuance and shading. He was given an ovation by his several thousand hearers.—New York Call, November 29, 1911.

The soloist of the evening was Rudolph Ganz, who played with the orchestra Tchaikowsky's piano concerto, playing it with great brilliancy of tone and power. . . . the finale was given most stirring and awoke tumultuous applause.—New York Tribune, November 29, 1911 (Krehbiel).

Then came Mr. Ganz, the celebrated Swiss pianist, who played the Tchaikowsky concerto with tremendous temperament. There was fire and brilliancy in the first movement; gracefulness in the second, and an exciting climax in the third. He played with a force that commanded admiration, and with a convincing fire and an understanding that showed the thinking artist in every note.

To speak of his astounding technique would be superfluous, if it were not to make the picture of the artist complete.—(Translation) New York Zeitung, November 29, 1911.

Mr. Ganz did full justice to the work and surely deserved the show of appreciation that followed his performance.—Journal of Commerce, New York, November 29, 1911.

Mr. Ganz was treated to no fewer than seven enthusiastic recalls.—New York Evening Sun, November 29, 1911.

Rudolph Ganz played the concerto with a bravura and an abandon that was electrifying. The instrument seconded him well in his thundering octaves and heavy chord work, and never once did he blur anything, even in the midst of tonal tempest. Yet there was nothing extravagant or meretricious in the performance. It was just as Liszt wished it, a wild and impetuous rhapsody, not a classical concerto. Again the enthusiasm burst forth and the artist was recalled at the close of the concerto over and over again. It is seldom that one sees such excitement in an afternoon rehearsal. (Liszt E flat).—Boston Advertiser, October 21, 1911.

Yesterday he came, entered and conquered his audience in an astounding manner; in such a manner that in the tuttis it seemed as if the orchestra itself were applauding his brilliant feats.—Boston Post, October 21, 1911.

It can be played as Joseffy used to play it, as though it were a handful of delicately chiseled precious stones, giving off new glints and glamour as the pianist turned soft lights upon them. Or it can be played as Mr. Ganz played it yesterday, as something gorgeous, dazzling, fantastical, a wondrous kaleidoscope of tonal rhetoric. (Liszt concerto in A).—Boston Transcript, October 20, 1911.

Mr. Ganz was welcome as an interpreter of Liszt. He was lyricist, romanticist, improvisationist and poet—yet without mannerism or excess, and without bombast and sentimentality. The opening titanic declaration in octaves was superb in authority and in daring, yet the pianist played arabesque and embellishment with exquisite lightness and grace, and sang the melody phrases with admirable tonal purity, delicate nuance and true finesse of style. He was heartily applauded and repeatedly recalled.—Boston Globe, October 21, 1911.

It required the magnetic and compelling art and personality of Rudolph Ganz to awaken the Friday afternoon patrons of the Thomas concert from their wonted attitude and convince them that the Liszt centennial was not an ordinary affair of pious duty, but the reverent service of musicians who seek to do honor to the memory of a superlative genius. . . . Mr. Ganz may have technical limitations. If so, they are only known to himself, and the Liszt E flat concerto is not the medium to reveal them to the public. He stands so completely above the work that it achieves under his hands the effect of free and spontaneous improvisation, controlled by a sense of duty so keen that its boldest utterances, its utmost height of exaltation, its most intimate and poetic inflexions, fall into a broad, symmetrical pattern.—Chicago Tribune.

Mr. Ganz played with great breadth, fine rhythmic swing and that grasp on the subject which gives the listener the sense of security

so comforting. He took the finale at a furious tempo, yet was in complete control every moment like the man riding the tempest to direct the storm.—Chicago Evening Post, October 28, 1911.

The Liszt concerto has been played here many times, and often well enough. This reading of yesterday afternoon, however, eclipses anything our audiences have heard. Coupled with dignity and authority—authority not of the pedagogues, but of the seers—was an infinite charm of exquisite finish; with power was joined delicacy; with dramatic extravagance, poesy. It goes without saying that Mr. Ganz's technique is impeccable and his tone a marvel of beauty from fortissimo to pianissimo. So much is comprehended in the prefatory remarks. But the point that struck home on this occasion was the subtlety of conception, the marvelously varied moods which completed a whole of distinction. To speak of runs, trills, melody playing, virtuoso octaves, pedalling and like mechanism would be to distract attention from beautiful result.—Chicago Inter Ocean, October 28, 1911.

There can be no doubt that Mr. Ganz's fine technique, his noble tone, his sense of poetry that never slips over into sentimentalism, make him a dangerous competitor of even the most illustrious pianists of the day.—Chicago Record Herald, October 28, 1911.

The happy election of Rudolph Ganz as pianist of the day made the introduction of soloists for the season notable. With a genius like Ganz the brilliant and superficial effects, through their very spontaneity of utterance have a grace and duty that give them a subtlety not of charm, assuming virtues not possessed in the usual reading of the compositions. Long before the hallmark of European success was stamped upon the pianistic attributes of Rudolph Ganz, he had this gift of grace, poetic power, tonal wizardry, and a technique that is stranger to difficulty as far as it concerns the limitations of the pianoforte.

It may be said without preamble that Mr. Ganz gave the most beautiful performance of the work Minneapolis has ever heard. (Liszt concerto in A.) He met all demands with incredible cer-



RUDOLPH GANZ.

tainty, ranging with equal authority from thunderous bass statements to the subject of the lacey filagree of scale, trill and cadenza with which it is so opulently embroidered. One does not remember when a piano soloist with the orchestra has created so great and so legitimate a sensation. The applause would not cease until he had played two encores. The first was Liszt's throbbing "Liebestraum" in wonderful contrast to the glittering concerto, and the second Liszt's transcription of Chopin's Polish song, "The Maiden's Wish."—Minneapolis Tribune, November 18, 1911.

Rudolph Ganz, the Swiss pianist, played the concerto in E flat major. He is a tremendous technician of ample physical strength, adequate mentality and well poised spirit. He has a feathery chromatic run, a clear soft trill, and an infallible sense of rhythm.—St. Paul Daily News, November 15, 1911.

Engagements of Grace Kerns.

Following are some of the important engagements of Grace Kerns, soprano:

- December 19—"Messiah" with Arion Society at Providence, R. I.
- December 20—"Messiah" with Troy Choral Club, Troy, N. Y.
- December 28—"Messiah" at Buffalo, N. Y.
- January 24—Soloist with Scotch Society at Carnegie Lyceum, New York.
- January 26—Soloist with the Orange Choral Society, East Orange, N. J.
- February 2—Soloist with Musical Art Society of Englewood, N. J.
- February 6—Soloist with Summit Choral Society, Summit, N. J.
- February 12—Soloist with Harmonic Society, Hamilton, Ontario.
- February 23—Recital at Derby, Conn.

Bachaus' Last New York Recital, March 22.

Wilhelm Bachaus, whose great piano playing has been one of the illuminating features of the musical season in America, will give his last New York recital at Carnegie Hall, Friday afternoon, March 22.

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CHICAGO

CHICAGO, ILL., March 3, 1912.

Several local musicians reproached the representative of THE MUSICAL COURIER for not having attended the I. M. T. A. convention last summer, one or two even adding that the writer had been kept away. The only thing that kept him away was that, generally speaking, music teachers' conventions are uninteresting and he thought best to let the convention alone. This year, however, he will attend, and expects to treat the event thoroughly and to watch the proceedings with especial interest, reserving the right to handle them as they may warrant.

The twenty-first program of the Theodore Thomas Orchestra on Saturday afternoon and Saturday evening brought forth Wilhelm Middelschulte, the official organist of the Thomas Orchestra, in the capacity of soloist. The program was as follows:

Overture, In Italy, op. 49.....Goldmark
Symphony, From the New World.....Dvorak
Fantasia and fugue for organ.....Liszt
(Orchestration by Hugo Kaun.)

Capriccio Espagnol, op. 34.....Rimsky-Korsakow
Mr. Middelschulte, who since the Columbian Exposition has been the regular organist of the Theodore Thomas Orchestra, demonstrated once more his virtuosity in the Liszt fantasia and fugue for organ. Mr. Middelschulte has long been recognized as one of the world's noted organists, and during the summer of 1911 played with great success in his native land, Germany, where for many years he was director of the St. Lucas Church in Berlin. To analyze Mr. Middelschulte's playing of the fantasia would necessitate the repetition of superlatives; his rendition of the number was in every respect praiseworthy. To bring forth local artists such as Mr. Middelschulte as soloist with the orchestra reflects credit on those who have at heart the welfare of the organization, and since the local press asks recognition for local artists only those whose previous achievements have been such as to deserve recognition should be asked to perform at Orchestra Hall

at the regular Thomas Orchestra concerts instead of allowing young talented pupils to make their debut with what is generally regarded as a final tribute to talent. Mr. Middelschulte won a well deserved ovation. The orchestral numbers were well rendered and Mr. Stock and his men were much feted upon their return from the East.

Evening class students of the Chicago Musical College School of Acting will give a dramatic offering in the Ziegfeld Theater Saturday morning, March 9, at 11 o'clock.

The next regular concert of the Amateur Musical Club will be given on Monday, March 11, in the Assembly Room, Fine Arts Building.

The annual summer session of the American Conservatory will be held for five weeks, from June 24 to July 27.

Alessandro Bonci will give a song recital, under the auspices of the University Orchestral Association, at Leon Mandel Assembly Hall, on Monday, March 11.

Marie Sidenius Zendt, professional pupil of Karleton Hackett, of the American Conservatory, and Jennie F. W. Johnson, contralto, will give a joint song recital Saturday afternoon, March 9, at Kimball Hall. The talented contralto of the American Conservatory has arranged a program which will consist of choice selections from German and English song literature and will also include several duets.

George Lipschultz, of the American Conservatory and a talented young violinist, will give a recital at Music Hall, March 19. He will be assisted by Charles la Berge, baritone.

Lillian Price sang with great success last Friday evening, March 1, the aria from Gounod's "Sappho," in which she disclosed a voice of large dimension skillfully trained. The young singer is a professional pupil of Louise St. John Westervelt. At the same recital Hilda Mueller Matthey, of Davenport, pleased greatly by her rendition of works by Von Fieldt, Strauss and Liszt. She, too, is a pupil of Miss Westervelt.

Students of the vocal and piano departments of the Chicago Musical College were heard in recital in the Ziegfeld Theater last Saturday morning, March 2. Immediately after the musical program students of the school of acting gave the third act from Sydney Grundy's famous old play, "Sowing the Wind."

An excellent program was given by three talented pupils of the American Conservatory with the accompaniment of the students' orchestra under Herbert Butler at Kimball Hall last Saturday afternoon. Amy Johnson played the Mendelssohn G minor concerto, Esther Hirschberg the Weber "Concertstück," and Olga Matuska the Schumann A minor concerto. Helen Peterson sang an aria from "Les Huguenots."

Next Monday evening at 8:15 the Apollo Musical Club of 300 singers will give a performance of Elgar's "Caractacus" in the Auditorium Theater. Nearly all of Elgar's works have been produced in past years by the Apollo

Club, but this will be the first presentation of "Caractacus" in Chicago. The soloists have grateful parts, and the artists engaged to sing are Florence Hinkle, soprano; Reed Miller, tenor; Frank Croxton, bass, all of New York, and Arthur Middleton, baritone, of Chicago. Harrison M. Wild will be the conductor, as usual. Arthur Dunham will play the organ and the Theodore Thomas Orchestra of eighty-five musicians will furnish the accompaniments. A change in the seating of the orchestra and chorus will be inaugurated with this performance of "Caractacus" in that the orchestra will be placed in the regular orchestra pit at the front of the stage and the chorus brought forward to the extreme front of the stage. It is believed this will be a distinct improvement over the former way of placing the orchestra and chorus on the stage together.

Emil Liebling gave another complimentary piano recital before his class on Sunday afternoon, March 3, at Kimball Hall. His program consisted of works by Schumann, Chopin, Beethoven, Grieg, Raff and Rubinstein.

The members of the Press Club of Chicago, their wives and guests were entertained Saturday evening, March 2, by Emily Tate, the distinguished Anglo-Russian pianist and a pupil of Anton Rubinstein. She presented for the first time in Chicago her Russian lecture recital, assisted by Frank Graham, dramatic reader from the Gaiety Theater, London. In the first part she introduced pageant songs and dances, song legends, folk lore, national opera and ballet, church music, patriotic and revolutionary hymns. The second part of the program consisted of a piano recital of the works of Chopin, Tchaikowsky, Rubinstein, Rachmaninoff and Alabieff.

Word has been received from Frank L. Waller at Boston. Mr. Waller informs the Chicago representative of THE MUSICAL COURIER that he reached Boston on January 25 and was immediately engaged as organist and concert accompanist of the Boston Opera Company. Following is a list of concerts at which he has already played: January 27, New Taft Hotel, New Haven, Conn.; January 30, Newsboys' Benefit, Boston; February 1, concert, Newport, R. I.; February 4, international concert, Boston Opera House; February 8, Evelyn Scotney, Jordan Hall, Boston; February 11, Elks' Club concert, Boston; February 13, Exchange Club concert, Boston; February 15, reception and musicale for Cardinal O'Connell; February 17, operatic concert, Boston University; February 19, concert, Providence, R. I.; February 20, concert, Bennett Settlement, Boston; February 21, concert, Puritan Club, Boston; February 24, Boston University concert; February 25, international song recital, Boston Opera House.

Theodora Sturkow Ryder gave an informal tea on Washington's Birthday, in her studios, for the Misses Swainson, the English artists now on a tour presenting a lecture recital in modern French music. Among those present were Mrs. Wells, of Burlington, Ia.; Miss Mayer, S. Noel Strauss and Miss Jones, of this city. Mrs. Ryder plays in Music Hall, March 5, in a joint recital with Marcus Kellerman.

The Minneapolis Symphony Orchestra, Emil Oberhofer, conductor, will be heard in concert in Orchestra Hall, Saturday afternoon, March 9, at 2:30, under the management of Carl D. Kinsey. This will be the first appearance of the orchestra on its ten day tour to Eastern cities and its second concert in Chicago. The success of the first Chicago concert, given just a year ago, is still fresh in the

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minds of those who attended that performance. Richard Czerwonsky, the eminent concertmaster of the Minneapolis Orchestra, formerly with the Boston Symphony Orchestra, will be the soloist of the afternoon, and will be heard in Bruch's "Scotch Fantasia" for violin. Other numbers to be given by Conductor Oberhoffer are the overture to Mozart's "Magic Flute," the first Brahms symphony and Wagner's prelude to "Die Meistersinger." Mr. Oberhoffer is a most magnetic conductor.

Benjamin Paley, a professional pupil of Frederik Frederiksen, announces three violin recitals. The first took place at the Auditorium Recital Hall, Thursday evening, February 29; the second will occur Thursday evening, March 28, and the last will be given on Thursday evening, April 26.

Charles Dalmores, tenor of the Philadelphia-Chicago Grand Opera Company, sang with great success "Bonjour Suzon," composed by the Chicago vocal teacher, Herman Devries, at a social function in Philadelphia last week. The singer met with such spontaneous success in that composition that it had to be repeated. Mr. Dalmores is so satisfied with the song that he has expressed a desire to the Victor Talking Machine Company to permit him to make a record of it.

Last Thursday evening, February 29, in the MacBurney studios, pupils of this vocal instructor were heard in a program made up of Liszt selections. Those who participated were Grace Brune Marcusson, soprano and pupil of Mr. MacBurney; Leonard Lahey, pianist; while William Lester presided at the piano as accompanist.

Glenn Dillard Gunn, pianist and critic, will be heard in recital in Music Hall a week from next Sunday afternoon at 3.30, under the direction of Carl D. Kinsey. The program to be played by Mr. Gunn is interesting and made up of the following numbers:

Choral Prelude (new).....	Buroni
Ballade in B minor.....	Liszt
Variations in A minor.....	Paganini-Liszt
Rain in a Garden.....	Debussy
Bella Across the Trees.....	Debussy
Sonata.....	Ravel
Play of the Waters.....	Ravel
Canzonetta Salvador Rosa.....	Liszt
Au lac de Wallenstadt.....	Liszt
Au bord d'une Source.....	Liszt

The annual children's recital of the American Conservatory of Music, under the direction of Louise Robyn, will take place at Kimball Hall, Saturday afternoon, March 2. Fifty children will participate.

Marion Green won another triumph in Cleveland, appearing in "Elijah" at the Hippodrome on February 18. The following letter from the conductor of the Harmonic Club speaks for itself:

MY DEAR MR. GREEN: Allow me to thank you most since c'y f r your splendid work in "Elijah" at the Hippodrome for the Harmonic Club on February 18.

For a director to feel that he has the assistance of an artist so well equipped for the part as you proved yourself to be is not only satisfaction, but a source of joy as well.

Wishing you every success.

Most cordially yours,

(Signed) J. POWELL JONES.

Albert Borroff, basso, will give another recital at the Illinois Theater, Sunday afternoon, March 24. Mr. Borroff, as ever, has arranged a very interesting program, in which will be included a group of Hungarian songs, sung in the vernacular. Mr. Borroff at former recitals has sung in French, German, Italian, Russian and English, but on this occasion will essay the Hungarian language.

Heniot Levy, the talented pianist and teacher at the American Conservatory of Music, who has filled out of town dates, including recitals, in Bay City, Mich.; Dubuque, Des Moines, Mt. Vernon and Council Bluffs, Ia.; Grand Rapids, Mich.; St. Joe, Mo.; Calina and Wichita, Kan., and Monmouth, Ill., will give his annual piano recital at Music Hall on Wednesday evening, March 6. The program will be made up as follows: Mendelssohn's "Variations Seriesues"; Brahms' sonata, op. 5; Chopin's twelve etudes, op. 25; Schumann's "Des Abends" and "Grillen," and Strauss-Schulz-Evler's "Arabesque."

Friday evening, March 1, pupils of Louise St. John Westervelt were heard to best advantage in the following program: Dance duet ("Hänsel and Gretel," Humperdinck); Aleta Vaughn and Ethel Jones, Leroy B. Shields at the piano; "Pilgrim's Song" (Tchaikowsky), "Stille Sicherheit" (Franz), Edward Quinn, Meta Lerch at the piano; "With Verdure Clad" ("Creation") (Haydn), Aleta Vaughn; "Sunrise" (Sibelius), "The Spirit Flower" (Campbell-Tipton), "An Ode of Love" (Saar), Ethel Jones; "The Cuckoo" (Lehmann), "May-day" (Walthew), Master Elden Day; "Morgenhymne" (Henschel), "A Sea Song" (D'Indy), "Nanny" (Saar), Ethel Baker Water-

man; "Why Do the Nations Rage?" ("Messiah") (Handel), Edward Quinn; "Wenn Wir Alt Sein Werden" (Von Fielitz), "Träume durch die Dämmerung" (R. Strauss), "Die Drei Zigeuner (Liszt), Hilda Mueller Matthey; "Héro sur la Tour Solitaire" ("Sappho") (Gounod), Lillian Price, Arthur N. Granquist at the piano. As said often in these columns the work of pupils ought not be reviewed, but the training received by the students of Miss Westervelt showed splendid results and each of the singers individually contributed to the enjoyment of the evening, winning personally much success and reflecting great credit on their mentor.

The principal number to be sung by the chorus of 1,500 school children at the next Chicago North Shore Music Festival at Evanston the last week in May is entitled "The Walrus and the Carpenter," music by Percy E. Flercher. This cantata has just come from the press and will take about fifteen minutes for performance.

The German Theater, located at Sedgwick and Division streets, will have the distinction this week of being the scene of the American premiere of a grand opera. "The Trumpeter of Sakkingen," an opera in three acts and a prologue, by Victor E. Netzer, a Berlin orchestra director, with book founded upon the lyrics of that title by Victor von Scheffels, which are a classic of German literature, will be produced by Regisseur Hanisch on Tuesday evening, with Remy Marsano, who was the second artist to assume the title role at the opera's first performances thirty years ago, again singing his old part. Marsano created the character at the Berlin Royal Opera, where he ranked as "Kammersänger," the highest honor obtainable in opera in Germany. The original progenitor of the part was Theodore Reichmann, who sang it for the first time at the Stadt Theater in Prague and then at the Hof-Oper in Vienna. The opera will be repeated Saturday and Sunday.

Alessandro Bonci, acknowledged to be the greatest lyric tenor of today, will make his only appearance in Chicago this season in song recital at the Studebaker Theater, Sunday afternoon, March 17, under the direction of F. Wight Neumann.

Theodore S. Bergey, the well known vocal teacher of Chicago, has announced that in several weeks he and Mrs. Bergey, a talented pianist and accompanist, will start for Europe, where they will open a branch of their successful Bergey Chicago Opera School. Mr. Bergey has been in Europe several times, and made his home in Paris and Berlin, where he numbers many admirers. Branches of the school will be opened in Paris and Berlin. It is said that several of Mr. Bergey's pupils have expressed their intention of following their teacher to the other side of the Atlantic, while several of Mrs. Bergey's pupils will start on the journey with the Bergeys in order not to lose any time away from her valuable instruction. The gifted tenor and his wife will leave many friends in Chicago who will look forward with great anticipation to their return, wishing them as successful a career in Europe as in America.

Arthur Nikisch and the London Symphony Orchestra of 100 musicians will give their Chicago concert in the Auditorium Theater, Monday night, April 15, under the direction of Carl D. Kinsey.

The Chicago Singverein, which will have the collaboration of the Milwaukee & Capella Chorus in the presentation of Handel's "Samson" at the Auditorium Theater on the night of April 7, is about two years old. It was founded by William Boeppler, director of both the Singverein and Capella Chorus. He felt that among the various choral organizations of Chicago there was need of a German chorus devoted to the rendering of the German composers' works in German. To meet this need the Singverein was organized and the success of the society has proven the wisdom of the organization.

Vladimir de Pachmann will make his last appearance in Chicago (it is said that he will never again visit America) next Sunday afternoon, March 10, at the Studebaker Theater, in a piano recital under the direction of F. Wight Neumann. His program is largely made up of Chopin works including, by request, the "Funeral March."

The building at 624 South Michigan avenue, formerly known as the Chicago Musical College Building, has changed its name. The name inscribed on the outside of the building as well as on the directory is now "Grant Park Building." The Chicago Musical College, however, will keep its offices and studios in the same premises. It has been reported that studios would be rented to musicians who are not connected with that school, and the change of name was due to the fact that many teachers

refused to rent studios in the building so long as it was called the Chicago Musical College, but applications have already been filed for rentals since the change of name.

It is rumored that Glenn Dillard Gunn will not resign from the Chicago Tribune in March.

Samuel B. Garton, manager of the Chicago Choir Bureau, as a singer of ability himself. He appeared as soloist at the Englewood Club annual concerts February 9 and 10; sang at a reception at the home of Mr. and Mrs. Uhrig, Sixty-fifth street and Yale avenue, February 13; at a banquet in Englewood, February 26, and appeared as soloist with the Englewood Presbyterian Church Choir on Sunday evening, March 3. Mr. Garton is the regular tenor in the choir of the Winnetka Congregational Church.

Libby Anderson, pianist, assisted by John B. Miller, tenor, will give a recital in the Ziegfeld Theater, Wednesday evening, March 13. Miss Anderson will also be assisted by Walter R. Knupfer and Arthur Rech, pianists, who will accompany Mr. Miller and provide one number of the program.

Mabel Sharp Herdieu, Clarence Eidam, Anna Irene Larkin and Susie Ford gave a concert last week at Chicago Heights under the direction of Samuel B. Garton.

Ella Kolar, contralto, a pupil of Justine Wegener, of the Bush Temple Conservatory, scored such a great success as soloist at a Turner Hall concert last Sunday afternoon that a return engagement has been arranged for. Another pupil of Madame Wegener, Josepha Then, soprano, has been engaged to sing at the twenty-fifth anniversary of the Maenner Chor, which is to be held at Turner Hall. Miss Then will sing the aria from "Der Freischütz," and also a group of German songs.

The Chicago Musical Art Society, under the directorship of Eric Delamarter, gave the first concert of its sixth season at Music Hall last Thursday evening, February 29, before a large audience. The main feature was the debut of Eric Delamarter, the able music and dramatic critic of the Inter-Ocean, in the capacity of director. It might be said that he has accomplished much with his forces of practically unknown singers, as, with the exception of a few prominent singers, the balance of the choral society is made up of an unknown quantity, and with such raw material the fine results obtained speak well for Mr. Delamarter's ability as an organizer. With only a few rehearsals, he has drilled his chorus to sing at all times true to pitch. The only criticism that might be of value to Mr. Delamarter would be that the shadings and climaxes did not impress very much, therefore, though the program was well balanced, the readings were uninteresting. Several sopranos seemed to have but one aim in view, namely, to dominate the situation and to try to sing a solo instead of blending with the balance of the chorus. All in all, the Musical Art Society has done better work in years gone by, but to Eric Delamarter is due congratulations for resurrecting the remnant of one of the best choral societies, not only in Chicago, but in the land, and under his baton and training probably the society will regain a prominent place among choral bodies and afford even more pleasure at the second hearing, which will take place in about two months hence.

RENE DEVRIES.

Luella Chilson Ohrman's Bookings.

Following is a list of the February and March engagements of Luella Chilson Ohrman, the well known Chicago soprano, which attests to her busy season: February 6, recital, Rockford College, Rockford, Ill.; February 7, recital with Lorado Taft, Kenwood Club; February 15, soloist, Evanston Choral Club; February 20, recital, Indianapolis, Ind.; March 7, recital, Woman's Club, Peoria, Ill.; March 14, soloist, Cecilia Chorus, Belleville, Ill.; March 15, recital, St. Louis, Mo.; March 19, Japanese Cycle (in costume), Woman's Aid, Gold Room, Congress Hotel; March 21, soloist, Minneapolis Symphony Orchestra, Orchestra Hall. April 1 Mrs. Ohrman leaves for the Pacific Coast to create the opera "Narcissa," which is to be put on in elaborate style at Seattle, April 22.

Dr. Franklin Lawson Reengaged.

Dr. Franklin Lawson, owner and developer of Musicology, the unique new summer bungalow colony, has been reengaged as tenor soloist of St. James' Protestant Episcopal Church, New York, for next year. Dr. Lawson, who is rated as one of the best tenors and vocal teachers, has had a very busy season and a large class of pupils, most of them professional singers.

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Howard Wells' Success in Dresden.

Howard Wells, the well known American pianist, one of the most important of Leschetizky's latter day pupils, recently made his debut at Dresden, appearing as soloist with the Gewerbehause Orchestra. He played the Chopin F minor concerto and the Litolf scherzo, achieving with both numbers a rousing success. The critics of the principal daily papers all paid glowing tributes to Mr. Wells' art, as will be seen by the following notices:

Howard Wells made his initial appearance before us on this evening and achieved a pronounced success. He played the Chopin F minor concerto and the peaceful scherzo of H. Litolf, the unappreciated, sensitive composer who repeatedly offers agreeable surprises to his hearers.

Howard Wells is without doubt a pianist of surpassing artistic qualities. His beautiful touch and the elegance of his playing with its lightness and variety of color qualify him absolutely as a player of Chopin and for the interpretation of compositions requiring the most exquisite finish like this scherzo, the effect of which depends mainly on the extraordinary technical difficulties being concealed by elegance of playing.

So this evening at the Gewerbehause left a strong impression and was enthusiastically enjoyed by the audience.—Dresden Rundschau.

At the tenth symphony concert of the Gewerbehause Orchestra, the soloist was Howard Wells, a sympathetic artist of noteworthy quality.



HOWARD WELLS.

ities. He played the Chopin F minor concerto and the Litolf scherzo.

Wells' technical equipment for the piano is remarkable in its many aided capabilities of performance. His playing is clean and without effort and is entirely free from morbid sentimentality as well as an overdeveloped physical strength. It holds one by its repose and admirable surety, which reveals a remarkable degree of self control.

In the cantilene of the slow movement of the Chopin concerto, entrancingly beautiful details fairly bloomed with freshness of color and fragrance at his hands. The audience received the guest with decided honor.—Dresden Nachrichten.

Here there was an American soloist, Howard Wells, who played with the Gewerbehause Orchestra the F minor concerto of Chopin and the scherzo of Litolf with orchestral accompaniment.

Mr. Wells has all the features and characteristics of the famous Leschetizky school and a poetical vein all his own.

His refined touch, singing tone, perfect sense of rhythm and his art of investing certain passages of the Chopin with their delicate melancholy and poetic character showed that in Mr. Wells the piano world has made a notable addition to its ranks.—Dresden Advertiser.

Christine Miller in Louisville.

LOUISVILLE, Ky., February 24, 1912.

The second concert of the Louisville Musical Club, at the Woman's Club Auditorium on the night of February 23, was one of the most enjoyable events of the season, the club presenting Christine Miller as soloist.

Miss Miller has become one of the most popular contraltos on the concert platform, and her appearance here was but another in the succession of triumphs which she has enjoyed this year. From the moment of her appearance on the stage she swayed the audience at her will, and moved the hearts of her hearers from mirth to sadness with the mood of her voice. Without affectation or effort, she imparts just enough of dramatic effect to her singing to impress the meaning of the author and composer on her audience, and differentiate each work from the other in a manner both subtle and complete. She has command of every phase of vocalization and is equally

happy in the melting lament of "Lia" and the quaint humor of a Scotch ballad. Of the latter she offered several as encores, explaining that her Scotch birthright entitled her to partiality in that respect. Her hearers needed no excuse for what contributed so much to their pleasure, and would, if their manifestations of delight may be accepted as evidence, have willingly listened to an unlimited number of her national airs.

In tonal coloring Miss Miller is unique, the firm, warm fiber of her voice possessing a penetrating quality which searches out the secret places of the heart, and once heard it can never be forgotten. Her personality and beauty are important factors in her charm, but the instant hold she takes upon her audience goes deeper than any trick of manner or appearance, and is founded on the absolute sincerity of her art. Due tribute must also be offered Carl Bernthaler, one-time director of the Pittsburgh Orchestra, who supports her voice with his musical piano accompaniment.

K. W. D.

Consolo and the Sgambati Concerto.

Following are several additional press comments concerning Ernesto Consolo's performance of the Sgambati concerto on February 11 last:

The composition which challenged the most interest in the afternoon was Sgambati's concerto in G minor for piano and orchestra, of which the solo part was played by Ernesto Consolo.

The solo performance was throughout solid, dignified and brilliant and did honor to the composer as well as the player.—New York Tribune, February 12, 1912.

One of them, a concerto for piano by Sgambati, enlisted the services of that excellent musician, Ernesto Consolo, himself a compatriot of the composer. Decidedly the most satisfying offering from every point of view was the concerto, played with admirable musicianship, emotional continence and vigor by Consolo. Delightful is the ingratiating second movement (a romanza), in which the pianist showed to fine advantage his power of singing and phrasing pure melody artistically on the brittle keyboard.—New York Press, February 12, 1912.

The romance, which is the second movement of the work, seems little short of being inspired. The pianist plays a melody in sustained notes, while his other fingers play a staccato accompaniment. The effect is extremely beautiful, especially when the music receives such a performance as was yesterday's.

Ernesto Consolo played the work yesterday and played it well. His performance of the second movement was really remarkable.—New York Times, February 12, 1912.

Mr. Consolo played it with spirit and with due regard to the sentimental nature of the romanza. Where he was the soloist he was the soloist and where the piano was only one instrument of the orchestra he played as one of the musicians. At the close of the concerto he was called back to the stage many times by applause.—New York Herald, February 12, 1912.

But on the whole it is a good concerto and the piano part is as grateful that players ought to give the composition their attention.

Ernesto Consolo, who played the piano yesterday, has hitherto been heard mostly as a chamber music artist, but he disclosed the right to be accepted in the ranks of the virtuosi. His performance was technically good and in some passages excellent, while his musical appreciation of the concerto and his communication of it to his hearers was wholly admirable.—New York Sun, February 12, 1912.

Askenasy Studio Musicale.

Betty Askenasy, who with the director, Emil Reyl, is at the head of the piano department of the American Conservatory of Music, 305 East Eighty-sixth street, New York, gave a recital and reception on February 18 at her studio, 128 West Eighty-second street.

The program was as follows: "To the Water Lily," (MacDowell), Mabel Unterberg; "Nightingale (Liszt), "Etude" (Raff), Irene Telsey; "Venezia e Napoli" (Liszt), Ernest Muratori; "Habanera," from "Carmen" (Bizet), "Seguadilla" (Bizet), Anna Arnaud; etude, D flat major (Liszt), "Prelude" (Rachminoff), Betty Askenasy; "Romance" (Becker); "Humoresque" (Leo Stern), Fredericka Vaska; "Sonata" (Grieg), Miss Askenasy, Mr. Vaska; "Le Nil" (Leroux), Madame Arnaud, Mr. Vaska and Miss Askenasy.

Mabel Unterberg, Irene Telsey and Mr. Muratori are students with Miss Askenasy, and their playing showed the merits of having a concert artist as an instructor. Their technic and interpretation were a credit to themselves and to their teacher.

Madame Arnaud, formerly of the Metropolitan Opera Company, has a voice of unusual quality. Her interpretation of the songs was so artistic, realistic and human that the audience was carried away with enthusiasm, and she was recalled again and again. As encore she sang "Eho," a French folk song of Burgundy, and "Marion," a French folksong of Provence.

Mr. Vaska, a Bohemian cellist, showed a mastery of his instrument. To call a man a Bohemian is often another way of saying "He is a true artist."

Miss Askenasy is winning a big reputation, and to those who had not heard her before her technic and interpretation proved a great surprise.

ELENA GERHARDT WITH THE PHILHARMONIC.

Thursday evening, February 29, and Friday afternoon, March 1, at Carnegie Hall, Elena Gerhardt was the soloist of the Philharmonic Society and displayed her remarkable vocal and interpretative art in the presentation of Wagner's "Stehe Still," "Träume" and "Schmerzen," and Wolf's "Verborgeneit," "Der Freund" and "Er Ist's." All the songs were done with orchestral accompaniment, "Verborgeneit" and "Der Freund" being instrumentated by Arthur Nikisch.

Wagner's songs rely for effect chiefly on deep understanding of their text and perfect ability to reflect emotion in the coloring and dynamic manipulation of voice. Those are artistic virtues the possession of which Miss Gerhardt demonstrated in full at her previous New York appearances, and when it is emphasized that to her singing resources belong also a voice of pure and appealing quality and an exquisite sense for the musical contour and technical finish of each phrase in her rendering, then it will be understood that the Wagner lieder had rare and beautiful publication last week, a fact appreciated so much by Miss Gerhardt's auditors that they overwhelmed her with applause and recalls.

Also in the Wolf group, the Gerhardt power of adapting voice and delivery to every changing emotion in the text and every shifting mood in the music, compelled unstinted admiration. Miss Gerhardt seizes upon every phase of a Lied, tonal, cerebral, stylistic, emotional and psychological, and knows how to blend all the composite elements into a whole that represents the noblest work possible in the realm of song. Her intense lyricism in "Verborgeneit," the passion of "Er Ist's," and the tremendously impressive characterization in "Der Freund," were moments whose like has not been heard often in New York concert halls and stamped the performer as an interpreter whose gifts were not far removed from genius. She was made the recipient of a resounding ovation after her triumphant achievements in the Wolf test.

Nikisch's orchestrations revealed refined musicianship, a deft constructive skill and thorough sympathy with the character of the songs whose accompaniments he amplified so effectively.

The four seasons of the year were represented in the

orchestral program by Grieg's pleasant "In Autumn" overture, which has something of summer in its warm coloring and rather joyful spirit, Schumann's "Spring" symphony in B flat major, and Strauss' "Death and Apotheosis," which were used to represent the winter of critical discontent when the composer first projected the work upon a world steeped in the classics and grown comfortably familiar with Liszt and Wagner.

After the lapse of two decades or so, Strauss' early orchestral description of fever, fear of death, and beatified peace following upon the giving up of the spirit, sounds singularly simple and soothing. The pæan of melody at the close of the composition is one of the most satisfying melodic episodes in all orchestral literature, and its building up from fragmentary material suggested in the earlier portions of the score, is absolutely "classical" in the strictest sense demanded by the musical formalist.

Schumann's "Spring" symphony has lost no more of its rosy blush and stimulating jollity than one misses in Mo-



GEORG HENSCHEL.
In his robes of Doctor of Music, Edinburgh University.

zart music when heard under present day conditions. No one laments the absence of modern orchestration in Mozart; why then, harp upon it in Schumann, as some ignorant critics do. The contention that Schumann wrote piano pieces orchestrated into symphonies, lacks all truth even though it is repeated, parrot-like, by many modern critics. Schumann gave up piano playing at a very early stage of his musical career and thereafter devoted himself to such pursuits as gave him every reason to develop his knowledge of instrumental polyphony. No one thinks of claiming that Schumann's quintet is anything but masterful in counterpoint. Why then, the constant and stupid attacks upon the Schumann symphonies as indicating his ignorance of contrapuntal mysteries?

Henschel's Concerts Abroad.

Many Americans and Russians attended the recent recital which Georg Henschel gave in Paris, and there was great enthusiasm, as is usual at the Henschel concerts. By his singing and his marvelous accompaniments, this artist has established a unique place in the musical annals. His recitals are rightly entitled artistic events of the very first importance, and all musical Europe is repeating these facts.

Since February 17 Mr. Henschel has filled a dozen engagements in London and other English cities. His March tour opened at Tunbridge Wells last week, and March 9 he sings again at St. Leonard's School, in St. Andrew, Scotland. For the remainder of March and April he is booked as follows:

- March 11—Tunbridge
- March 12—Bath
- March 13—London, Steinway Hall. P. T. O.
- March 19—Conducts Mr. Kelly's Orchestral Concert at Queen's Hall.
- March 22—St. Leonard's.
- March 23—Brighton.
- March 24—London, South Place Popular Concert.
- March 26—Broadwood Concert, London
- April 8—Goes to Wales to act as judge at Eisteddfod.
- April 14—Mr. Henschel's "Te Deum," at Saints Church.
- April 20—Guilford.
- April 30—Bristol.

While in Wales next month Mr. and Mrs. Henschel will be the guests of Lord and Lady Aberdeen.

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An unusual concert of interesting character, given by Gerson Sirota, the famous cantor of the equally famous Tlomacka Synagogue, of Warsaw, drew an eager throng to Symphony Hall on the evening of February 25, which crowded the auditorium to the last seat, and overflowed on to the stage. Assisting Sirota in the following program were Clarence Eddy, organist, and Berta Fiedler, violinist:

Organ, Festival prelude and fugue.....	Eddy
Clarence Eddy.....	
Uwnecho Yomar.....	Loew
Cantor Sirota.....	
Weschomru (Improvisation).....	Sirota
Cantor Sirota.....	
Souvenir de Moscow.....	Wieniawski
Berta Fiedler.....	
Organ—	
Prelude.....	Clarembault
Sour Monique.....	Couperin
Clarence Eddy.....	
Céleste Aida, aria from Aida.....	Verdi
Cantor Sirota.....	
Organ—	
Even Song.....	Johnston
Toccata.....	Crawford
Clarence Eddy.....	
Kduschah.....	Loew
Cantor Sirota and Organ.....	
Zigeunerweisen.....	Sarasate
Berta Fiedler.....	
Haben Jakir.....	Rosowsky
Cantor Sirota.....	
Organ Variation de Concert.....	Bonnet
Clarence Eddy.....	
Rachmona d'One.....	Loew
Cantor Sirota.....	

Possessing a powerful and robust tenor voice, Sirota was most impressive in his singing of the liturgical songs and chants of the synagogue, which he rendered with true religious fervor and richness of tone, arousing his audience to a high pitch of enthusiasm. With the operatic aria, however, he was not so successful, as he lacks the necessary vocal technic and makes the mistake of sacrificing tone to volume. Mr. Eddy added real artistic enjoyment to the occasion by his remarkable playing of the organ, while Miss Fiedler, either through nervousness or lack of judgment, gave her violin solos with such extreme pianissimo effect that they could scarcely be heard half way down the hall.

A violin recital by J. Barbara Werner, assisted by Marie Louise Martini, soprano, and Charles Strony, pianist of the Boston Opera Company, drew a large and friendly audience to Steinert Hall, February 26. Miss Werner is a young violinist of much promise, possessing

a tone of lovely quality, considerable technical ability, and above all musical intelligence, a rare combination and one which should make for marked success in her chosen career.

A splendid example of the training received at the Faelten Pianoforte School was furnished at the recent recital of Gladys Adella Copeland, February 27. Miss Copeland, who has obtained her entire musical education at the school, not only met adequately all the technical difficulties of her program, but played with much imagination and musical insight as well.

An invitation concert by members of the Wage Earners' Orchestra and pupils of the Boston Music School Settlement will be given at the Settlement House, 110 Salem street, Tuesday evening, March 12.

The joint concert of the Mendelssohn Choir, of Toronto, Dr. A. S. Vogt, conductor, and the Theodore Thomas Orchestra, of Chicago, Frederick Stock, conductor, with Florence Hinkle, soprano, as soloist, in the selection from Verdi's "Requiem," held at Symphony Hall, February 29, was a red letter event in the current musical season. As might be expected on such an occasion, every available inch of space was occupied with an audience eager to join in the chorus of acclaim which has greeted the visits of the Mendelssohn Choir in other cities of its tour. The following interesting program, therefore, gave ample opportunity to judge and commend: Overture, "Liebesfrühling," op. 28, C. Schumann; Lotti, "Crucifixus"; Gounod, "Psalm 137"; Berlioz, "Judea Crederis," from "Te Deum"; Wagner-Thomas, "Traume"; Wagner, "Bacchanale," from "Tannhäuser"; Bach, "Sanctus," from the mass in B minor; Grieg, "Ave Maris Stella"; Verdi, "Libera Me, Domine," from the "Requiem"; two choruses for male voices, Storck's "Night Witchery" and Bullard's "Nottingham Hunt"; Stock, "Symphonic Waltz," op. 8; Bantock, arrangement of "Annie Laurie"; Brockway, "Hey Nonino"; Wagner, "Chorale and Choral Finale," from "Die Meistersinger." What the general consensus of opinion was at the close can best be seen by the following words of Philip Hale, taken from his review of this concert in the Boston Herald, March 1:

It is not too much to say that the performance of the Mendelssohn Choir of Toronto was a revelation to even those who have heard the celebrated choruses in this country and in European cities. Other choruses may show a high degree of technical perfection; they may be conspicuous for decisive attack, perfect intonation, unvarying precision, fleetness in rapid passages, the management of breath, or distribution of singers, that insures musical and rhetorical phrasing. The Mendelssohn Choir is thus conspicuous, but it has other

qualities that are rare even in choirs of a small and carefully selected number.

This choir of Toronto is remarkable for exquisite tonal quality. In piano passages the tone is as though it were disembodied. There is no thought of massed singers or of any individual singer. Seldom are tones of such pure and ethereal quality heard from any church choir long celebrated in Berlin, Rome or Munich. And in this instance the singers were men and women, not boys, not male sopranos and contraltos. There were moments as in the "Libera" when the effects produced by the sopranos in the upper register were of unearthly beauty.

In fortissimos that were "as the voice of many waters," there was always the suggestion of reserve force, so that there was beauty in strength. There were delicate nuances in the performance, sudden and surprising contrasts without loss in purity of intonation. These nuances and contrasts were apparently spontaneous. Mr. Vogt is much more than a drillmaster; he evidently aims at perfection in interpretation, as in matters of mechanism. The remarkable technic of the singers is forgotten by the hearer in his wonder at the fulness, variety, force or charm of cathetic expression. . . . The feature of the concert to some were Grieg's "Ave" and the fervently religious and at the same time dramatic "Libera" of Verdi. In this "Libera" Miss Hinkle displayed a voice of lovely quality, vocal skill, genuine feeling. She is the first soprano I have heard who gave the final "Libera me, Domine," its quietly overpowering significance, and for once this master page made a profound impression.

The work of the orchestra, too, even surpassed its previous performance in this city, and brought a remarkable concert to a fittingly brilliant close with the playing of the "Chorale and Choral Finale" from Wagner's "Meistersinger."

Richard Platt's latest recital appearance came in the nature of a return engagement before the Woman's Club, of Nashua, N. H., February 19, when he played a number of solo pieces by Chopin and Liszt besides a "Romance" of his own composing and the piano part in the Brahms sonata in A major for violin and piano, with N'na Fletcher, violinist, as the assisting artist.

The third and last concert of the Flonzaley Quartet's Boston series took place at Jordan Hall, February 29, before a capacity audience, and this in spite of the counter attraction of the Mendelssohn Choir concert, which occurred the same evening, a conclusive enough proof of the great hold this truly wonderful quartet has on the musical public of this city. The program on this occasion, consisting of the Mozart quartet in D major, the Beethoven quartet in F minor, op. 95, and the Glazounow "Interludium" in modo antico and "Scherzo" from the quartet, op. 64, though not of unusual interest, proved the particular fitness of the Flonzaleys for the playing of Mozart. Their exquisite fineness of perfection in detail and sensitive tone coloring, together with an ensemble so perfect that no one part takes predominance, but all perfectly balanced and trained to the one idea prevailing, makes their work unique in every respect. So much has been said of these and other qualities in the playing of the Flonzaleys that to dilate further would be needless repetition, hence the announcement of the dates of their three concerts for next season—December 12, February 6 and March 13—are a sufficient hint of the musical treat in store.

At a reception tendered by William B. H. Dowse, president of the Home Market Club, to his friends and directors of the club, at his home in West Newton, on the occasion of his birthday, February 29, Charles Hackett, tenor, and Edward Lankow, basso of the Boston Opera Company, furnished a splendid musical program.

A great artistic as well as financial success was the concert of the Brockton Choral Society given at High School Hall, Brockton, February 27, under the direction of George S. Dunham, conductor. With the assistance of eight artists from the Boston Opera Company among

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them, such well known singers as Carmen Melis, Giovanni Polese, Giuseppe Gaudenzi, Jose Mardones and Maria Claessens, for the presentation of Verdi's "Aida" in concert form, it was small wonder that the people of Brockton turned out en masse for this gala event. The Brockton Philharmonic Orchestra, too, was enlarged by the addition of forty men from the Boston Opera House Orchestra under Concertmaster Pierre Heinrotte; while the work of the chorus called forth unstinted praise from all for the painstaking efforts of Mr. Dunham, their able director.

The seventeenth pair of concerts of the Boston Symphony Orchestra, March 1 and 2, offered substantial musical fare in the form of Beethoven's overture to "Egmont," Brahms' symphony No. 2, D major, and Berlioz overture to "Benvenuto Cellini," in addition to Liszt's second piano concerto in A major, played by Heinrich Gebhard, the soloist of these concerts. Mr. Gebhard, a conscientious and sincere artist, not only played this music with great richness of tone and clarity of expression, but imparted the spirit and thought of the composition in a most authoritative manner.

A piano recital of unusual enjoyment was given by Josef Lhevinne at Jordan Hall, March 2, before a large and very enthusiastic audience, when the following program was rendered: Beethoven, sonata, op. 21, sonata, op. 101; Mendelssohn-Liszt, "Auf Flügeln des Gesanges"; Schumann, toccata; Mendelssohn, presto, E major; Chopin, barcarolle, etude in B minor, impromptu in G flat, polonaise in F sharp minor; Liszt, fantasia, "Robert le Diable." Mr. Lhevinne is a pianist of high reputation, whose playing has been chiefly distinguished by reason of its marvelous technic and sonority of tone. These were also in evidence in his concert of yesterday, but in addition there was beauty and variety of tonal coloring and fine discrimination and thoughtfulness in his interpretations. Thus the music of Beethoven was given a noble rendering, the toccata of Schumann became something more than a mere succession of dexterous finger pyrotechnics, while the performance of the Mendelssohn-Liszt "Auf Flügeln des Gesanges" was of rare beauty. A heroically stupendous rendering of Liszt's fantasia closed the program, which, however, compelled additions by reason of the insistent applause of the audience.

BLANCHE FREEDMAN.

Schumann-Heink Weaves Spell.

The following are specimens of the tributes being bestowed upon Ernestine Schumann-Heink, now on tour in the Far West:

Schumann-Heink's voice is better than it has been during any of the preceding California tours. It is a marvel of a voice. The chances are that another singer with such range and variety of voice—variety especially—will not come into the concert experience of your day and generation. Surely no other with such close approach to perfection in every feature of the singing.

Surely Madame Schumann-Heink is the queen of the concert stage. Not only is she supreme in her versatility, which is the truly wonderful and unusual characteristic, but there are few to be classed with her in any one line of song work that she offers.—San Francisco Examiner, February 19, 1912.

But one singer whom I have watched weave spells around an audience has genius in equal degree with Ernestine Schumann-Heink to make a folk song, a German art song or a tragic dramatic recitation as sensationally appealing to the multitude as a pyrotechnical Italian opera aria—to make Schumann's "Im Wunderschönen Monat Mai" as deliciously appealing to those whose musical apprehension gets not beyond the primitive, as Donizetti's "Quando Rapita in Estasi." It takes great art to do that. It takes more than art—an abstraction merely—it takes the glow of a splendid temperament.—San Francisco Call, February 19, 1912.

As the best entertainments of the hour have been those with musical programs, so the most brilliant function of the season was the Schumann-Heink concert last night at the Auditorium.

It was by far the most startling and successful affair since the opening of the November season.—Denver Republican, February 24, 1912.

Schumann-Heink stood before her audience last night erect, peerless, radiating power and confidence. She personified ability that has triumphed and is sure. Her matronly dignity has an amiable quality about it, a friendliness that captivates, that seems to comprehend many things.

Encores were insisted upon by the audience and a tense anticipation and curiosity preceded them. She chose Saint-Saëns' aria from "Samson and Delilah," singing it with majesty. Another was the familiar "Erl King," in which she portrayed two or three voices; the deep tones of the father and the high head notes of the little son.

In the "Cry of Rachel" . . . she was more truly the great Schumann-Heink than at any time, using the fire and depth of her marvelous contralto as she thrilled to the cry: "I stand in the dark. I beat on the door: Death, let me in!"

Throughout the evening she sang those things that pitched her voice high. These artists of great renown are so thoroughly, so incalculably well drilled and the scientific precision of their skill is so trustworthy.—Denver Post, February 24, 1912.

Alfred Kaiser's new opera, "Stella Maris," made a hit at its premiere in Chemnitz.

Adele Lewing, Pianist.

Adele Lewing, the composer-pianist and teacher, with residence studios at 1125 Madison avenue, New York, has an interesting biography as well as a successful career as an artist. She was born in Hannover, Germany, and came from a musical family, being a direct descendant of Johann Nicholas Prell, of Hamburg, the excellent violin-cellist, who was the founder of that city's first string quartet and was noted as the last pupil of Phil. Em. Bach. Her grandfather, August Christian Prell, was the royal first solo cellist of the Hannover Court Orchestra, and with his friend, Joachim, formed the Hannover String Quartet. Madame Lewing was educated in the classics under his guidance and in modern piano literature under Johannes Moeller, a pupil of Moscheles. At the age of fourteen she made her debut with brilliant success, just prior to her graduation from the high school, and afterward appeared frequently in public.

As she had showed talent for composition as a child, her first written attempt being a sonata for piano, her



Photo by Davis & Eickemeyer.

ADELE LEWING.

grandfather advised her parents to send her to Prof. Dr. Carl Reinecke, in Leipsic, with whom she studied and became his favorite pupil, as also with Prof. Dr. S. Jadassohn, who dedicated his suite, op. 117, to her. She often was called upon to play their compositions in public. Before graduating with high honors from the Royal Conservatory, she was chosen soloist at a concert in honor of the King of Saxony's birthday, and when she made her debut in the famous old Gewandhaus Saal with Beethoven's G major and "Emperor" concertos, she received quite an ovation and flattering press notices. She accepted a call from America in spite of Reinecke's desire to keep her in Leipsic, where they prophesied for her a brilliant future. She holds one of his last letters just prior to his death. Arriving in this country unknown and unheralded, she introduced herself by giving concerts in the principal cities, playing with prominent orchestras as well as with the best chamber music organizations, and giving many recitals.

She received everywhere complimentary press notices and became a favorite, especially in Boston, where she was encouraged to give a concert of original compositions, which were enthusiastically received. During her last visit abroad she studied for three years with Leschetizky in Vienna, and makes a specialty of teaching his method, for which she holds his certificate. Encouraged by Brahms, she also studied composition with Prof. Robert Fuchs in Vienna. As a composer, Adele Lewing is equally prominent, the press having unanimously accorded her an honorable place among the composers of America. She won the first of three prizes offered by the Musical Record among 264 competitors with a song entitled "Fair Rohtraut." She holds a medal and diploma from the Columbian Exposition. Last year she received the prize of honor and diploma in Baltimore for an original poem.

Duke of Connaught to Be Patron.

The Duke of Connaught, who on his recent trip to the United States made so many friends, has consented to act as patron for the London Symphony Orchestra at Toronto, Ottawa and Montreal. A recent letter from the

Duke to Ellen G. Lawrence, the Montreal representative of Howard Pew, manager of the American tour of Arthur Nikisch and the London Symphony Orchestra, follows:

GOVERNMENT HOUSE,

OTTAWA, February 24, 1912.

DEAR MADAM: I beg to acknowledge the receipt of your letter of the 21st instant, and to inform you that the Governor-General and the Duchess of Connaught will be pleased to give their patronage to the Ottawa and Montreal concerts of the London Symphony Orchestra on the 26th of April next.

Their Royal Highnesses hope to be able to attend the concert in Ottawa on the afternoon of the 26th of April next.

I might say that their Royal Highnesses have already given their patronage to the Toronto concert on the 25th of April.

Yours faithfully,

ARTHUR F. SLADEN,

Private secretary.

Ellen G. Lawrence,

577 Dorchester Street, West, Montreal.

Carolyn Beebe Concert.

The first concert by Carolyn Beebe, pianist, was given on Wednesday afternoon, February 28, at the residence of Mrs. Edwin T. Rice, 15 West Sixty-seventh street, New York. Miss Beebe was assisted by the Chicago String Quartet, the members of which were visiting New York with the Theodore Thomas Orchestra. The program comprised Brahms' quartet in G minor for piano, violin, viola and cello; Schumann's string quartet in A minor, and Dvorák's quintet in A major. Miss Beebe has won laurels on numerous occasions as an ensemble player, and her work at this concert was of her usual high artistic order. The five performed with fine unanimity and spirit. At the second concert, which will take place on March 6 at the residence of E. J. de Coppet, 314 West Eighty-fifth street, Miss Beebe will have the assistance of the Olive Mead Quartet.

The concerts are under the direction of Mrs. William S. Nelson and under the patronage of Mesdames Lawrence F. Abbott, William Allen Adriance, William B. Anderson, William J. Alpers, Robert C. Black, Clarence E. Beebe, W. H. H. Beebe, Frederic Martin Burr, Isaac H. Blanchard, Charles E. Burden, Lucius Hart Beers, George E. Clausen, George L. Cheney, George M. Creevey, Holbrook Curtis, James Willet Cunningham, Edmund Lewis Cole, Joseph Potter Cotton, Landon Charlton, Frank Damrosch, Gaston Dethier, J. Hamden Dougherty, Bradford Ellsworth, William Webster Ellsworth Robert Ashley Fairbairn, F. B. Fay, Charles B. Foote, William Manne Fincke, Edward Hales Graves, James J. Goodwin, James H. Gould, Edward S. Harkness, J. Hanson Halstead, Charles Homer, Alonzo Barton Hepburn, Frank Seymour Hastings, William M. Ivins, William Herbert Judson, Theodore Janeway, William I. Keeler, Wilbur Larremore, John C. Leslie, Frank S. Mathews, Henry Rogers Mallory, David Mannes, Manton Bradley Metcalf, Walter L. McCorkle, Frank C. Munson, Stuart Greenleaf Nelson, Frank Northrop, Albrecht P. Pagenstecher, U. H. Painter, H. McM. Painter, George M. Pynchon, Edwin T. Rice, J. Gamble Rogers, George R. Sheldon, Thomas Fenton Taylor, Earl Vogel, Ella C. Williams, James S. Whitman, Christian Breevoort Zabriskie, Miss Hastings and Helen Woods.

Virgil Piano Conservatory.

At the recital at the Virgil Piano School last week Gwendolen Rees played the "Man Leht nur Einmal" with dash and spirit and the nocturne with great warmth and color.

Mr. Kemmer, in MacDowell's "To a Wild Rose," showed much delicacy of feeling, combined with interesting contrast. The program follows:

To a Wild Rose	MacDowell
Fantasia, D minor	George Kemmer
Nocturne, C minor	Helen Vreelandburg
Nocturne, C minor	Lucille Oliver
Nocturne, D minor	Modesta Ximena
Oriental Dance	Helen Vreelandburg
Barcarolle, F sharp minor	Mendelssohn
Prelude No. 1	Chopin
Man Leht nur Einmal	William F. Avery
Nocturne, F sharp major	Strauss-Tausig
Nocturne, F sharp major	Gwendolen Rees

Goodson Plays Again with Boston Symphony.

Katharine Goodson opened her midwinter tour with the Boston Symphony Orchestra in Cambridge, Mass., Thursday, February 29. The pianist has had a remarkable season. Since her arrival in this country, early in January, she has played with the New York Philharmonic, the New York Symphony, the Boston Symphony and before numerous clubs and at several academies. Miss Goodson has given recitals in Boston, New York and Philadelphia. Other engagements are to be with the Minneapolis Orchestra. The pianist will not return to New York until March 31, as her present tour is to continue until then.

PATERSON MUSIC FESTIVAL PROGRAMS.

Orpheus Hall, Paterson, N. J., is festooned with banners, which attract the attention of all who walk on Broadway, the handsomest thoroughfare in the Silk City. The lettering on the placards bears the names of two of the world's celebrated singers, and other facts that tell of the approaching music festival which is again to take place at the Fifth New Jersey Regiment Armory in Paterson. The dates of the festival are Thursday and Friday evenings, May 2 and 3, and Saturday matinee, May 4.

It is at Orpheus Hall where the Paterson and Passaic Choral Unions hold their weekly rehearsals under the personal direction of C. Mortimer Wiske, the alert genius who organized these festivals and who labors in season and out of season, advancing the cause of music in his vicinity.

The artists engaged by Mr. Wiske for the festival this year are: Alessandro Bonci, the famous tenor; Mary Garden, of the Philadelphia-Chicago Grand Opera Company; Namara-Toye, lyric soprano; Mildred Potter, contralto; Augusta Cottlow, pianist; Paul Morenzo, the Spanish tenor, and Louis Shenk, baritone.

The orchestra from the Metropolitan Opera House,



Photo by Watton Studio, Oklahoma City.
AUGUSTA COTLOW.

York, will assist the soloists and the Festival Chorus in the following programs:

THURSDAY EVENING, MAY 2.

Overture, William Tell Rossini
Orchestra.
Chorus, Hallelujah (Messiah) Handel
Festival Chorus.
Aria, M' apparì tutt' amor (Martha) Flotow
Alessandro Bonci.
Aria, Madame Butterfly Puccini
Namara-Toye (in costume).
Part song, Gather Ye Rosebuds (unaccompanied) Blumenthal
Festival Chorus.
Songs—
O del mio dolce Ardor Gluck
Vittoria! Vittoria! Carissimi
At Parting James H. Rogers
I Love Thee So Reginald de Koven
Alessandro Bonci.

Scherzo, Midsummer Night's Dream Mendelssohn
Orchestra.
Aria, Ah fors e Lui (Traviata) Verdi
Namara-Toye.
Aria, Che Gelida Manina (La Bohème) Puccini
Alessandro Bonci.
Chorus and orchestra, The Lost Chord Sullivan

FRIDAY EVENING, MAY 3, 1912.

Overture, Der Fluchtling Kretschmer
Orchestra.
Chorus, Praise the Father Gounod
Festival Chorus.
Romanza, Cielo e Mar (Gioconda) Ponchielli
Paul Morenzo.
Faust, Garden Scene Gounod
Including the two arias, King of Thule and Jewel Song.
Mary Garden (in costume).
Cavatina, Liebe Signor (Huguenots) Meyerbeer
Mildred Potter.

Scenes from opera, Samson and Delilah Saint-Saëns
Act I, Scenes 1, 2, 5 and 6; Act II, Scene 3; Act III, Scene 2.
Mildred Potter, Paul Morenzo, Louis Shenk.
Chorus and Orchestra.

Mirror scene, Thais Massenet
Mary Garden.



C. MORTIMER WISKE.

Chorus, Unfold, Ye Portals (Redemption) Gounod
Chorus, Orchestra and Celestial Trumpets.

For the Saturday matinee the Paterson Symphony Orchestra, made up of fifty professional men, will assist in the following program:

Overture, Merry Wives of Windsor Nicolai
Piano concerto, A minor, op. 16 Grieg
Augusta Cottlow.
Ballet music, Henry the Eighth Saint-Saëns
No. 1. Introduction, Entrée des Clans
No. 2. Idylle Ecossaise.
No. 3. Danse de la Gypay.
No. 4. Gigue et Finale.
Orchestra



ALESSANDRO BONCI.

Symphony, Unfinished Schubert
1. Allegro Moderato,
2. Andante con moto.
Orchestra.

Piano solos—
Barcarolle, G minor, op. 10 Rachmaninoff
Tarantelle, Venezia e Napoli Liszt
Augusta Cottlow
Ballet music, Valse La Vendange Brull
Orchestra.

Herzberg with Parlow Tour.

Max Herzberg has been engaged as accompanist for the tour of Kathleen Parlow. The first engagement to be filled is in St. Paul, and this will be followed by appearances with the leading musical clubs and societies throughout Canada.

Mr. Herzberg has given up his class in New York in order to be able to accept this engagement. It is reported that the tour will extend until the middle of April.

Success of Burmeister Pupils.

Emmy Rhode, of Dresden, gave recently a concert in the Saxon capital and was enthusiastically praised by the press and the public for her artistic playing, while Norah Drewett, the young and brilliant Irish pianist, who studied for several years with Richard Burmeister in Berlin, scored such a big success at a symphony concert in Munich that she was at once re-engaged for another appearance.

Louis Sampson with Leschetizky.

One of Leschetizky's favorite pupils is the young New York pianist, Louis Sampson, who is at present in Vienna.



Mr. Sampson has studied for a number of years with his distinguished master, and is now preparing his concert numbers under his guidance.

Johnston Artists at Various Concerts.

The New York Mozart Society, Mrs. Noble McConnell, founder and president, gave its fifth afternoon musicale in the Rose Room of the Hotel Astor, Saturday afternoon, March 2.

Madame Namara-Toye sang compositions of Mozart, Massenet and English works, and charmed the large audience with her lovely voice and personality. Especially effective was the "Batti, Batti," from "Don Giovanni."

Luba d'Alexandrowsky made her last appearance on Saturday afternoon before sailing for Paris, where she will fill concert engagements. The young Russian pianist had a brilliant success.

Namara-Toye, Rosa Olitzka, Henri La Bonté, Alexander Heinemann, Herbert Sachs-Hirsch and Albert Spalding, all from the Johnston Bureau, have been engaged for the festival concert to be given at the New York Hippodrome, Sunday evening, March 17, for the benefit of the Young Folks' League of the Hebrew Infant Asylum. The Russian Symphony Orchestra will also appear.

The New York Herald recently paid Albert Spalding the following tribute:

The policy of the Metropolitan Opera House of inviting outside artists to appear at the Sunday night concerts was heartily endorsed last night by a large audience that heard Albert Spalding, the American violinist, play there for the first time this season. He played Mendelssohn's concerto in E minor and in answer to the applause gave Sarasate's "Zapateado." His other numbers were Saint-Saëns' melody, "Le Cygne," for violin and harp; Wieniawski's "Souvenir de Moscow," and for an encore Sarasate's "Zigzag erweisen."

"Sangre y Sol," a three act opera, text by Maria Star and Henri Cain, and music by Alexandre Georges, was produced successfully at Nice last week.

Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

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Oliver Ditson Company, Boston.

"SOUND, AND ITS RELATION TO MUSIC," BY CLARENCE J. HAMILTON, A. M.

The opening sentences of the preface of this little volume describe the nature of this work.

In the following pages will be found a compact statement of the physical laws which underlie his art, and of the chief facts, theories and experiments in accordance with which they have been formulated. The nature and transmission of sound, its various elements and manifestations, the musical materials derived from it and the application of these materials in the construction of instruments are some of the matters discussed. In order to facilitate further reading in regard to any of the subjects broached, references are given at the end of each chapter to correlative parts of important works on acoustics, or which a list is appended. Abstruse mathematical works, like those of Airy or Lord Rayleigh, are excluded.

We have looked through the book and find it written in a most interesting manner, and profusely illustrated with explanatory cuts of sound waves, scientific instruments, organ reeds, gas flames, tuning forks, and musical instruments.

F. E. C. Leuckart, Leipzig.

TWO BAGATELLES, OP. 25, FOR PIANO, BY CAMPBELL-TIPTON.

Because these two little piano pieces are called Bagatelles—that is to say, playthings, or trifles—it does not follow that they are to be trifled with. They are, in fact, very carefully worked out art products in which a few themes are skilfully put together and developed in various ways and with varying harmony. They are modern in spirit as well and grateful to the fingers of the pianist, being piano works in the true sense of the word. The first one has something of the nature of a "Song without words" by Mendelssohn. The second one has a certain amount of humor, and the notes of the melody alternating between the two hands make this second bagatelle interesting to the player, quite apart from its musical value. Neither of the compositions demands an extraordinary technic, but the full enjoyment of these modern works is for him only who has an ear for elaborate harmony.

SUITE, OP. 20, FOR THE PIANO, "THE FOUR SEASONS," BY CAMPBELL-TIPTON.

No one could read the first page of this suite without feeling that this composer has something poetic to say and knows how to say it in a delightful manner. This is not the music of realism. There are no cuckoo calls and twittering birds in it. The title, "Four Seasons," refers to the stages of human experience through which we all pass. The different movements which are all short, bear the subtitles, "Anticipation is the Springtime of Life," "Realization is Its Summer," "Retrospection is Its Autumn," "Dissolution is Its Winter."

The suite is moderately difficult, and consists of a continuous chain of the most modern harmonies, with plenty of melodic fragments and phrases by the way.

White-Smith Music Publishing Company, Boston.

EIGHT SONGS BY CHARLES WAKEFIELD CADMAN.

Out of these eight, most of which have been reviewed in these columns, we select "I bind my hair with silver," and "The Groves of Shiraz," both of which are founded on old national melodies. The first one, "I bind my hair with silver," has a Hindoo theme for its model, while the second, "The Groves of Shiraz," has a Persian theme. The composer has cleverly interwoven fragments of his own original themes with the phrases he has borrowed and has done his work so deftly that there is no noticeable break in the continuity of the melody. The songs are simple, singable and of moderate compass.

"WAH-WAH-TAYSEE" ("LITTLE FIREFLY"), FOR THE PIANO, BY CHARLES WAKEFIELD CADMAN.

This is a dainty little trifle with an interesting melody and a fitting figure of accompaniment in "Scotch catch" rhythm suggestive of the insectivorous acroplane with the

long Indian name. It requires delicate handling. No heavy hand can reveal its graces.

Gamble Hinged Music Company, Chicago.

EIGHT SONGS—"TWO TOGETHER," "A SLUMBER SONG," "BALLADE," "REQUIEM," "A CHILD'S GRAVE," "A FRAGMENT," "I LOVED A LASS," "IN A GONDOLA," BY ARTHUR HARTMANN.

First, we must call attention to the excellence of the lyrics which this composer has chosen for his music. They are poems, every one of them. The music, which is set to these Stephenson, Browning, Herrick, Wither, Le Gallienne, verses, is invariably characterized by passion and romance. The harmonies are modern, the vocal part well within the range of the average voice, and the accompaniments are effective at all times, and frequently brilliant. They are the kind of accompaniments that pianists like to play, though they will not help a poor music reader to get hold of the melody. An audience, however, cannot fail to feel the composer's sincerity when these songs are adequately rendered.

Shapiro, New York.

"IN JUNE," SONG, WRITTEN AND COMPOSED BY BERTHA GRACE ROHE.

We select this particular song from a number by this young composer because of its natural and easy melody. It is evident this young woman, who lives, we believe, in Indiana, has a musical gift which is well worth cultivating. So long as she keeps within the bounds of simple ballads she may not feel her technical deficiencies, but we see clearly that she has had far less theoretical training than her melodic gift warrants. "In June" contains nothing new, and is, in fact, full of hackneyed phrases. Yet it certainly has the charm and the freshness of an unsullied field flower.

Herbert Sachs-Hirsch a Brilliant Pianist.

Herbert Sachs-Hirsch, the young and brilliant pianist, who has been playing in concert during the past six months, will make his first public appearance in New York at the Hippodrome, Sunday evening, March 17, at the annual charity concert given under the auspices of the Young Folks' League of the Hebrew Infant Asylum.



HERBERT SACHS-HIRSCH.

Mr. Sachs-Hirsch was a member of the Mary Garden Concert Company on its tour last fall, and will again appear with the celebrated prima donna on her spring tour. He has also appeared with the Canadian Club, the Progress Club and the New York Mozart Society, all of this city, as well as in Philadelphia.

Gatty Sellars in Southern Recitals.

After playing at Detroit and Indianapolis Gatty Sellars, the English organist-composer, was called immediately to the South by his advance manager. Beginning at Memphis he crowded the Grace Episcopal Church for two recitals, large numbers having to stand, this being also his experience at Little Rock, Ark., the next engagement.

A large audience greeted him at Hot Springs, Ark., after which recital a reception was given him by the Musical Art Society, the decorations consisting of the British and American flags. From there he went to Helena, Ark., and thence to Pine Bluff, Ark., where at his two recitals large numbers were turned away unable even to find standing room. Mr. Sellars now plays in the following cities: Texarkana, Shreveport, La.; Monroe, La.; Vicksburg, Miss.; Jackson, Miss.; Birmingham, Ala.; Atlanta, Ga.; New Orleans, La., to be followed by recitals in the principal cities of Texas.

It will be remembered that Mr. Sellars was to have played through Canada from coast to coast. After appearing in thirty Canadian cities between Halifax, N. S., and Winnipeg, he decided to postpone his Western Canadian bookings until the spring owing to the severe weather causing train delays. His management then took him to the South where, in almost every instance, he has had record audiences in the cities visited. On this account he now usually makes two appearances (afternoon and evening) instead of giving only one recital. Three of his organ compositions, "Carnival Overture," "At Twilight," "Repose," are now issued in Arthur P. Schmidt's recital series of organ works.

OBITUARY

Rachel Franko Walther.

Mrs. August Walther (Rachel Franko), sister of Naham Franko and Sam Franko, died at the German Hospital, in New York City, last Sunday evening. Mrs. Walther, who was born in New Orleans, belonged to the famous quintet of Franko children who appeared with Adelina Patti in 1869-70 and later toured the world. She began her musical career as a pianist and violinist, but later studied singing with Mesdames La Grange and Viardot-Garcia, and achieved success as a teacher and concert vocalist.

MUSIC IN RICHMOND.

RICHMOND, Va., March 1, 1912.

Maud Powell, the celebrated American violinist, assisted by Mrs. John Trout, soprano, and Waldmar Liachowsky, pianist, recently gave Richmond music lovers a treat. Thomas Micheaux Moody, a local manager, arranged the details for this concert.

David Bispham, in an English program, assisted by Edna Dunham, a young Southern soprano, was among the midwinter attractions in Richmond.

The third subscription concert by the Richmond Philharmonic Society took place in the City Auditorium, February 8. Austin W. Martensen, baritone, and Anita Kirkwood, pianist, were the assisting artists. W. Henry Baker conducted. The music for the evening included: "Marche Celebre" by Lachner; intermezzo ("Cavalleria Rusticana"), Mascagni; "Scarf Dance" by Chaminade; "Blow, Blow, Thou Bitter Wind" (song for baritone) by Sargeant; overture of "Midsummer Night's Dream" by Mendelssohn; "Souvenir of the Ball" by Baccalari; "Jovitta Serenade" by Armand; "Eri tu" aria for baritone from Verdi's "Masked Ball"; selections from "Il Trovatore."

The great event of the winter so far was the Tetraxini concert at the City Auditorium, February 15. The diva was assisted by Avery Belvor, baritone; Emilio Puyans, flutist, and Yves Nat, pianist. This notable concert was managed by Mary Pace Groner of Richmond and Mrs. R. W. Hawkesworth of New York. Tetraxini sang the "Caro Nome" from "Rigoletto," the "Mad Scene" from "Lucia" and several songs. She was in glorious voice.

Florence Dillard Hequembourg, a pupil of Ysaye and Halir, presented her advanced pupil, Mary Keck, in a recital recently. Following this on a later date Madame Hequembourg and Maria Lee Goodwin, pianist, gave a joint recital on February 26. Madame Hequembourg is the concertmeister.

Benjamin Potter (London) gave an organ recital at the Leigh Street Baptist Church recently, assisted by the choir of the Monumental Episcopal Church, of which Mr. Potter is the organist and choirmaster. The choir sang Stainer's "Magnificat" in B flat, "Thy Children Keep" by Sullivan, and Gounod's "Nazareth." The organ numbers were from the works of Bach, Gounod, Hollins, Faulkes and Elgar. The recital was under the auspices of the Dorcas Society of the church, which on this occasion exhibited the new four manual organ presented by Mr. Parrish as a memorial to his wife, the late Jennie Martin Parrish.

Jeanne Jomelli is to come to Richmond for a recital this month.

During Lent recitals are given at the Church of the Holy Comforter, under the direction of the organist and choirmaster, Richard C. Sainsbury. At the first concert, February 28, Gounod's "Gallia" was sung, with Orrie Abbott Jannison, soprano, as the soloist.

JAMES LOUIS SULLIVAN.

Lillian Sherwood-Newkirk's Success.

Lillian Sherwood-Newkirk, the well known soprano and voice teacher, sang with brilliant success on February 27 at St. Paul's Chapel, Columbia University, New York. Her singing was of such beauty that many present remained to express their pleasure. At the close of the concert Madame Newkirk was approached by two members of the music committee, of a well known church in New York, and tendered the solo position for the coming year, but she had already signed again with the church with which she has been associated for the past ten years. Her pupils are very successful, sixteen having accepted positions in churches for the coming year.

M U N I C H

MUNICH, February 19, 1912.

Two young orchestra conductors presented themselves to the Munich public for the first time in recent concerts. The first, Eduard Mörike, comes from Berlin, where, I believe, he is one of the conductors at the Charlottenberg Opera. He may be a good opera conductor, but he is not remarkable on the concert platform. The best thing about his concert was the program, which was as follows: Schubert, "Unfinished" symphony; Beethoven, E flat concerto; Weber, "Euryanthe" overture; Liszt, "Totentanz"; Beethoven, seventh symphony. The two symphonies were given good average performances; such performances as the excellently trained Konzertverein Orchestra can give under anybody who is able to stand before it and swing a baton. The overture was played in a great hurry, but with much fire and dash, the best thing of the evening. The soloist was "Court" pianist Ernst Riemann. I do not know to what Court he is indebted for his title, but he would certainly lose it "si j'étais roi." Two bumbles, owing to lapse of memory, and one failure to come in at the proper time because of inattention to the conductor is even more than a "Court" pianist can allow himself in one concerto. In the last instance the situation was only saved through the presence of mind of concertmaster Heyde. Be it said, the pianist displayed an industrious technic in the Liszt number, and made only one glaring mistake, so that was better than the concerto.

The second conductor was very much better. Heinrich Laber, from Baden-Baden, turned out to be a very capable leader, one of the most marked personalities among the younger men that I have seen, and he brought with him a very good pianist, Amelie Klose, of Karlsruhe. The program was as follows: Glazounow, sixth symphony; Franck, "Les Djinns"; Liapounow, piano concerto, op. 4; Trémisot, overture "Pyramus and Thisby." All of these works were heard for the first time in Munich. Owing to another concert I could hear only the last two numbers. Frä. Klose played the Liapounow concerto with taste, discretion and fine musical feeling, and Herr Laber showed the same attributes in his accompanying. If the pianist had the manly strength necessary for the big passages she would rank very high; in every other respect she is excellent. The concerto itself, without, perhaps, being of very distinguished worth, is extremely pleasing music, written with great understanding both for the piano and orchestra. The same qualities are true of Trémisot's overture, which was given a fine reading. It is charming music, and caught the audience at once. Both performers were heartily applauded, as they well deserved.

On the same evening as this second concert Hermann Klum arranged a program in memory of Ludwig Thuille, whose death had occurred just five years previously (February 5, 1907). The principal feature of it was a trio in E major for violin, viola and piano, played respectively by Paul Thoma, Philipp Haas and Hermann Klum. The hall was filled by a large audience, anxious to do honor to the composer's memory. Among them sat Frau Thuille, widow of the composer, and her daughter. I heard only the trio. Those who have heard the composer's "Lobentanz" in New York will know about what kind of music it represents. The melodies are fresh and bright, without being particularly original, and the harmonization is agreeable. Thuille, though reasonably modern in his leanings, was by no means an extremist. The movements seemed rather long, except the last, a most delightful, humorous, really inspired and finely worked out finale, played with great spirit and fire by the three players, who throughout the work gave of their best. The rest of the program was made up of various songs of Thuille's and four piano pieces, "Humoreske," "Capriccio," "Gavotte," "Threnodie," played by Herr Klum. Unfortunately, I could not remain for these, but I am told that the pianist was in unusually good form and played with a completeness of understanding and finish which showed his thorough sympathy with the work of the dead master. Ludwig Thuille was one of the most important among the younger German school, and his early death prevented the full development of what promised to be a really individual talent. The vocal numbers of the program were acceptably sung by Elisabeth Munthe-Kaas, soprano, and Hermann Ruoff, baritone.

Florence Trumbull, of Vienna, appeared last week before a Munich public for the first time in several years, playing a most interesting program: Mozart, D minor fantasia; Bach, "Sicilienne"; Rameau, "Tarantella";

Musette, "Rigaudon"; Beethoven, sonata E flat major, op. 27, No. 1; Schubert, impromptu C minor, "Moment Musical," F minor, and A flat major; Poldini, "Marche mignonne"; Rachmaninoff, "Serenade"; Schubert-Liszt, "Gretchen am Spinnrad"; Liszt, "St. Francis Walking on the Waves." Miss Trumbull has been in Vienna for many years as a pupil and assistant of Professor Leschetizky, and, as is to be expected, is a thoroughly equipped pianist. Aside from the excellent technic which every graduate of the Leschetizky school is bound to have, she has a fine musical intelligence, which shows itself in the interest which her playing always awakes. Everything was good, but perhaps the pianist was at her best in the group of old pieces which opened the program and in the Schubert numbers, all of which were played with elegance and distinction. The Beethoven was also excellent, the two "sugary" numbers received their just applause and the Liszt pieces allowed the pianist to display her technic to the full. All in all, a very fine recital.

The accompanying portrait is that of Fräulein Magnhild Rasmussen in the role of Senta in "The Flying Dutchman." Her extremely successful debut in this part at the Royal Opera in Mannheim was noticed in a recent letter. She comes from Christiania, Norway, and is a pupil of the American alto, Madame Charles Cahier. Madame Cahier's high artistic reputation and her leading position in the European musical world led the Mannheim public to expect unusually good work from her pupil, and that that was



Photo by F. Grainer, Munich.
MAGNHILD RASMUSSEN,
As Senta.

no disappointment is proved by the fact that Fräulein Rasmussen was immediately engaged under excellent conditions by Intendant Gregori.

The Munich public is a hard public to win. Only the really great artists can draw large paying audiences here, and oftentimes it has taken years even to accomplish that. I do not think any one else has ever established him or herself as a Munich favorite in so short a time as Madame Charles Cahier. Two years ago she had never appeared here. Then came one or two appearances with orchestra, a song recital, a gastspiel in the Prinz Regenten Theater, Mahler's "Lied der Erde," an appearance at the Hoftheater as Azucena, and then her own recital last week, at which there was not an empty seat and hardly an empty bit even of standing room in the whole big hall of the Vier Jahreszeiten. I will guarantee, too, that it was not a "paper" house. To go back for a moment, Madame Cahier's appearance here as Azucena, which owing to my absence was not mentioned at the time, was a triumph such as is very seldom witnessed in our rather staid Hoftheater. Another famous alto had been engaged to appear as "guest" in the role, but withdrew at the last moment, and Intendant von Speidel was obliged to turn to Madame Cahier as the only possible singer to present to an audience which had paid extra high prices for their seats. This, notwithstanding the fact that there are no less than five altos in the regular company here. And his act was certainly justified by the results. The audience rose to Madame Cahier. Applause broke into the performance after each of her arias—another very rare occurrence here—and at the close, after innumerable curtain calls, she was compelled to come out no less than five times through the door in the iron fire curtain after that was let down. I shall say nothing about her latest recital except that she was in splendid voice and her singing and interpretation were, as ever, above criticism. Here was the program, about as near an ideal program as it is possible to conceive: Beethoven, "Neue Liebe, neues Leben." "Ich liebe dich," "Ruf vom Berge," "Die Trommel gerührt," "Freudvoll und leidvoll"; Brahms, "Weit über das Feld," "Feldesinsamkeit," "Spanisches Lied," "Sapphische Ode," "Von ewiger Liebe"; folk songs, German—"Hans und Liese"; Breton—"L'angélus"; French—"Jeune fille"; English—"Afton Water"; Scotch—"Charley is My Darling." Particular favorites with the audience were Brahms' "Spanisches Lied" and the folk songs "L'angélus" and "Jeune fille." Especially the singer's pianissimo for instance in "L'angélus," is wonderful to hear. Be-

sides adding three songs at the end of the program, she was compelled repeatedly to appear and bow her acknowledgments until the lights were turned out. Dr. Hans Rohr accompanied very acceptably. Madame Cahier will give a second recital here in March.

Moriz Rosenthal appeared here on February 9 for the first time in many years, playing the following program: Beethoven, sonata E major, op. 109; Schumann, "Carnaval"; Chopin, berceuse, scherzo B flat minor, waltz C sharp minor, and the pianist's own arrangement in thirds of the so called "Minute" waltz; Chopin-Liszt, "Chant polonais"; Liszt, "Mephisto" waltz, Hungarian rhapsody. There is only one word to describe Rosenthal's technic—astounding. Surety, power, dexterity, endurance, all go to make up the technic of this great Liszt disciple. As interpreter he is at his best in those works which are best suited to his style; namely, in the Liszt numbers, where the principal requisite is virtuosity. There was tremendous applause, beginning first with the "Minute" waltz; the Beethoven and Schumann numbers were rather coolly received. At the close the artist gave his own arrangement of the "Fledermaus" waltz as an encore.

Other recent concerts were an evening given by the excellent Capet Quartet, from Paris, which won excellent criticisms for them in the local press, and a recital by the Spanish violinist, Joan Manén, who also won enthusiastic praise from public and critics alike.

The eighth symphony concert in the regular series of the Konzertverein Orchestra, under Ferdinand Löwe, had this program: A. Beer-Walbrunn, "Three Burlesques," after Ruederer's drama, "Wolkenkuckucksheim"; Mendelssohn, violin concerto; Schubert, seventh symphony; Strauss, "Fledermaus" overture. Beer-Walbrunn is a local—a very local—composer, professor at the Royal Academy of Music here, and Ruederer is a local—a very local—dramatist. If one had any idea as to what Ruederer's piece was about I suppose one could guess at what Beer-Walbrunn was trying to say with his music. As there was no program for this extremely "programmatic" music, it was necessary to judge it as absolute music, and regarded as such it sounded boring and trivial, much too long for the little the composer had to say, and in general badly instrumented—a fault which is also very prominent in Beer-Walbrunn's opera "Don Quixote." The orchestra had not had enough rehearsals and played very badly; Löwe himself had not had enough rehearsals and hardly got his eyes away from the score. After this the real concert began. Fritz Kreisler played the Mendelssohn concerto, for the first minute or two quite out of tune, but after that he found himself and played as only Kreisler at his best can play. It was pure enjoyment for the hearer. The splendid finale is a "stunt" exactly suited to Kreisler's style, and it was wonderfully performed. There were the usual storms of applause. After this Löwe showed that he had not forgotten how to direct real music by a very fine reading of the Schubert symphony, which made one entirely forget its length and think only of its beauty, followed by a capital performance of the "Fledermaus" overture, which seemed to be equally enjoyed by the conductor, the players and the audience. In general, a little less Bruckner and a little more Strauss (Johann) would help to make the Munich musical atmosphere much pleasanter to breathe.

The Royal Opera, too, as its annual tribute to the end of Carnival, gave the usual performances of "Fledermaus." These performances are really worth going a long way to see. Walter as Eisenstein, Bosetti as Adelina, Basil as the prison director, König as Frosch, Lippe as Orlofsky are figures not to be surpassed on either the opera or operetta stage. Rosenheck, the new young conductor, directed, and succeeded in bringing new life in to shake up the rather musty musical traditions of "Fledermaus" which prevailed here heretofore. Now comes the season of experiments. Frau Mottl-Fassbinder is to be tried out as Delilah, and Frä. Ulbrig as Marta in "Tief-land," two roles which hardly seem suited to either of the aspirants. Karl von Kaskel's "Prisoner of the Czarina," which has met with success elsewhere, is to be the next novelty. A revival of what is by far the best opera of Richard Strauss, "Feuersnot," is on the program for the coming week. The settlement of the question of the successor to Mottl still hangs fire.

Theodore Harrison, the American baritone, made his first appearance in Berlin at the end of January, singing a Mendelssohn aria and several Schubert songs at a large chorus concert under the direction of Germany's best known woman conductor, Margarete Hermann. The fact that this first engagement in Berlin promptly led to two others, speaks well for the quality of Harrison's singing. Prof. Siegfried Ochs was in the audience, and after hearing Harrison immediately engaged him for a concert later in the season, and he was also engaged for a large pri-

vate soirée, which took place this week. His next appearance will be at Heidelberg, under Prof. Dr. Philipp Wolfrum, in the "Johannes Passion."

Mrs. H. H. A. Beach, who has been making Munich her headquarters all Winter, will shortly leave for a trip of some months into Italy. She will, however, return here during the Summer and take up her residence in this city for a year or more.

The Künstler Theater, which had such success last Summer with Offenbach's "Schöne Helene," will revive that operetta again during the coming Summer and will in all probability present some other Offenbach operetta as well. It is announced that Prof. Max Reinhardt, owing to other engagements, will not be connected with the Künstler Theater this Summer. As a matter of fact, his experiment in operetta direction last Summer was not exactly brilliantly successful. "Helene" went very well, but there was certainly more to be gotten out of "Thermidor" than he did, and the "Orpheus," too, was a rather sketchy production.

Among the concerts announced for next month is one in which Luigi von Kunits' best pupil, Vera Barstow, will appear, with the young Vienna pianist, Frl. Fritz von Janner.

H. O. OSGOOD.

Cornelle Meysenheym Pupil's Success in Opera.

Evelyn Parnell has recently won signal success in opera in Milan, Pavia, and Venice, Italy, in "Aida," "La Bohème," "Lakmé" and "Traviata." A recent letter says: "I am looking forward with unbounded pleasure to seeing my dearest maestra again." She signs herself "Dearest madame, your loving and devoted pupil." A pupil of Madame Meysenheym, the famous prima donna, Royal Hollandish and Bavarian Court singer, she won the Conried Scholarship, made her debut with the Boston Opera Company, and is now winning laurels in Italy. Her operatic preparation was therefore with Madame



EVELYN PARNELL.

Meysenheym, right here in New York, which speaks volumes for the home teaching. (Note the reference to her "perfect method" in notice below.) How she looks may be seen by the accompanying picture; how she sings is given in the following excerpts from Italian papers just received:

Applause began at the aria "Tra voi" and was renewed in the love duet. She showed herself an artist. Her fresh, beautiful voice and dramatic art were alike pleasing. The last act had great applause and calls for Miss Parnell. Hers was the triumph of the evening.—*La Provincia Pavese*.

It was her first combat, they say, but she can boast of a triumphant victory in a fine battle. "La Traviata" was a severe test. She has a full, fresh voice, clear in the upper register, vibrating, ever sweet. To superb vocal gifts she adds an exquisite and surprising mastery of dramatic art. . . . Her modesty of expression and her beautiful figure make her truly an ideal Violetta. Miss Parnell won the triumph of the evening. She continues to be the pet of the public; it is easy to predict for her an exceptionally brilliant and happy career.—*Il Risveglio*.

A unanimous success, sustained throughout the evening. The audience was animated and warm from the beginning, so she had to come before the curtain.—*Ticino Arte ed Artisti*.

Evelyn Parnell is svelte of figure, with a voice of subtle qualities, personating Violetta with much intelligence and dramatic effect. She made a profound impression, singing with fine sympathy and nobility. She is an artistic personality, enunciating well also. The artist was warmly recalled.—*Gazzetta di Venezia*.

The public realized the delicious voice and singing of Miss Parnell, which, combined with her fine art, stamps her a great artist. She sang with fine passion and ardor, gaining grand applause.—*L'Adriatic Venice*.

An ideal interpreter, singing with freshness and temperament. Her voice is clear, agile, her dramatic action appropriate and she won heartiest applause.—*Idem*.

A brilliant performance was Miss Parnell's. Applause culminated in her aria. A salvo caused her to repeat and she was covered with flowers. Her future is assured.—*Il Gazzettino, Venice*.

Lavish applause was won by Evelyn Parnell. She has the temperament of the true artist, fine musical intuition, and illuminated the role of Violetta with poetry; her voice is limpid and she sings with delicacy and passion, winning the applause of her public. Unanimous recalls followed in the last act.—*L'Adriatic Venice*.

Her debut demonstrated big intelligence, a rarely beautiful voice, with a perfect vocal method. She will quickly assume eminent place in the art.—*Lo Staffile*.

BROOKLYN

BROOKLYN, March 4, 1912.

It was no conventional program that Josef Lhevinne played at his recital in Brooklyn, Thursday evening of last week. The Russian pianist was greeted by many pianists and piano students in the music hall of the Academy of Music, and those who went there for uplifting instruction came away filled with the knowledge that their hopes had been realized.

The music for the night included:

Sonata in C major.....Mozart
Sonata, op. 9: (Les adieux).....Beethoven
Auf Flügeln des Gesanges.....Mendelssohn-Liszt
Il Contrabbandista.....Schumann-Tausig
Fantasia.....Chopin
Two Impromptus—
F sharp major.....Chopin
G flat major.....Chopin
Valse (op. 42).....Chopin
Fantasia, Robert le Diable.....Meyerbeer-Liszt

As encores Lhevinne played the Chopin study in C minor, op. 25, No. 12; "The Blue Danube," Strauss-Schulz-Evler, and the staccato etude by Rubinstein. Lhevinne's temperament and the lovely singing quality of his tone unite in making his performances the acme of enjoyment. When he plays there is rarely any thought about the mechanical side of piano playing; technique with him is but the means to an end. Laymen find as much pleasure in listening to Lhevinne as the most exacting musicians who think themselves qualified to pass judgment upon the giants of the keyboard. While Lhevinne is a finished exponent of the classical school, as he showed in the Mozart and Beethoven sonatas, it is particularly in the romantic music where he thrills, as he did in the Liszt transcription of the Mendelssohn lied last Thursday night, and again by his performances of the Chopin numbers. Everybody in the house voted the evening one of the brilliant artistic successes of the winter. The recital was under the auspices of the Brooklyn Institute.

When Lent comes the directors of the Master School of Music (vocal department) give their concerts and entertainments for the benefit of the Scholarship Fund. The series of musicales this year was opened at the Pouch Gallery, Thursday afternoon of last week with a Liszt program. Mr. Gyongyoshalasy, the Hungarian pianist, and Rhea Massicotte, soprano, were heard; Mrs. John Lewis Childs read a paper. Monday afternoon, March 11, the second musicale takes place at the home of Mrs. Arnold E. Dana, 130 Hicks street. Jessica Lozier Payne will speak on "Wits and Belles of the French Salon," and pupils of the Master School will sing French music in costume. Tea will be served at the conclusion of the program. The final concert of the series will be given by Elena Gerhardt, the distinguished lieder singer, in the music hall of the Academy of Music, Thursday afternoon, March 21. Fifty of the most prominent women of Brooklyn are the patrons of these musicales.

Aime Gerber, who represents the Metropolitan Opera Company in Brooklyn on the nights when performances are given at the Academy of Music, has made many friends in the borough. On the evenings of the performances Mr. Gerber usually reaches the Academy at 7 o'clock, and from that hour until after the curtain is rolled back is on hand to give information and help everybody out of their difficulties. So modestly and quietly has this clever and polite young man done his work that few persons are aware that he has been identified with the Metropolitan Opera House for fifteen years. In the days of the late Maurice Grau Mr. Gerber was an assistant secretary to the impresario. The French forename and the Teutonic surname explains Mr. Gerber's nationality; his mother was French, and his father a native of Alsace-Lorraine. He himself, is a good American, speaking English without an accent. Like most persons connected with the Metropolitan Opera Company, Mr. Gerber speaks several languages, and that is one more reason why his services are valuable.

Last night (Tuesday) the Tonkünstler Society assembled at Memorial Hall for its semi-monthly musicale. The principal offering of the night was the Beethoven septet for violin, viola, clarinet, horn, basso, cello and double bass. This was played by the Messrs. Kaufman, Eastes, Langenus, Bauser, Weiss, Durieux and Kuchynka. An "Ave Maria" by Hans Van Den Berg was played as a cello solo by Willem Durieux, with the composer at the piano. Mr. Durieux and Karel Bondam, pianist also played the Brahms sonata in F major.

Saturday afternoon, March 9, the New York Symphony gives its final concert in Brooklyn for the winter. A

Wagner program is to be played. This is in the series of concerts planned for young people, but as a rule more adults than children attend.

Friday evening, March 22, the Boston Symphony Orchestra gives its closing concert in Brooklyn for the season, with Louise Homer as the soloist.

Frances Alda (Mrs. Giulio Gatti-Casazza), soprano of the Metropolitan Opera Company, was the star of the New York Philharmonic Orchestra concert last Sunday afternoon at the Academy of Music. The program was as follows:

Overture, Iphigenia in Aulis.....Gluck
(With ending by Richard Wagner.)
Four songs with orchestra.....Wolf-Ferrari
Un verde pratiello senza piante.
Io dei saluti ve ne mando mille.
E tanto c'è pericol ch'io ti lasci.
O sicche non sapevo sospirare.
Madame Alda.
Tone poem, Death and Transfiguration.....Strauss
Aria from Louise.....Charpentier
Madame Alda.
Symphony No. 1, B flat major.....Schumann

The four Wolf-Ferrari songs, the accompaniments to which were orchestrated for Madame Alda by the composer, were invested with delightful art by the charming prima donna, whose lovely voice these songs fit so well. More polished orchestral support would have been appreciated by the fastidious musical taste. In the well known "Louise" aria Madame Alda rose to superb vocal and dramatic heights and at the conclusion was rewarded with salvos of applause, resulting in her reappearing several times to bow gracious response to the merited tribute paid her by an admiring audience. It was a fair sized, but appreciative assemblage of concert attendants. The Philharmonic comes to Brooklyn again for a special concert on Sunday afternoon, March 17, assisted by Kubelik.

Students of the Figue Musical Institute gave a concert at Memorial Hall, Tuesday evening, February 27. Jennie Gould, accompanied at the second piano by Carl Figue, played two movements from the Weber concerto in E flat; Mary C. Pendlebury, soprano, sang an aria from "Il Trovatore" and "Nymphs and Fauna" by Bemberg; Dorothy Boyden played Chopin's fantasia impromptu; Laura Uppeccu Newton sang an aria from "The Daughter of the Regiment" and a serenade by Jouberty; Christine Heimgartner followed, playing the Chopin scherzo in B flat minor; Alice Mulstein sang an aria from "Samson and Delilah" (Saint-Saëns) and songs by Gilberte and Chadwick; Minnie Singer played two piano numbers, "Elegy" by her teacher, Mr. Figue, and "Pierrette" by Chaminade; Christine Muller, soprano, sang the "Caro Nome" from "Rigoletto" and songs by Bohm and Tosti; Alice Christensen played "Album Leaf" and "Dance Caprice" by Figue; Millicent Jeffrey sang an aria from "Traviata" and a song by Meyer-Helmund; Anna Christine Schmidt played the Verdi-Liszt "Rigoletto" fantasia; Anna Treckmann, contralto, sang an aria from "Don Carlos" and a song by Meyer-Helmund; Orah Trull played the Liszt polonaise in E major; Vivian Melhado, soprano, sang an aria from "The Queen of Sheba" (Gounod) and a song by Spross; Hazel Carpenter, another advanced pupil of Mr. Figue, played the Liszt Hungarian fantasia, accompanied by her teacher at a second piano; Emily Kloth sang the polonaise from "Mignon" and a song by D'Hardelot; Vivien Miller closed the program with Liszt's twelfth Hungarian rhapsody. Excellent schooling was shown by all the performers and singers.

Tina Lerner with Weingartner.

Tina Lerner, the distinguished Russian pianist, will arrive in America in October for a tour under the management of Loudon Charlton. Of her performance of the Chopin F minor concerto in Moscow with the Moscow Philharmonic under Felix Weingartner, one of the leading newspapers said:

Tina Lerner played the Chopin F minor concerto with elegance of style, musicianship and warmth of feeling, and her tone was of rare beauty. The passages which abound throughout the work were played with great ease as well as absolute clearness and delicacy of touch. The performance left very little to be desired.—*Moskovskoi Viedomosti, Moscow, November 27, 1911.*

Bocquet to Accompany Léon Rains.

Léon Rains, the basso who is to tour America next season in concert and recital, will be accompanied by Roland Bocquet, the composer-pianist.

Stokowski and Cincinnati Symphony Orchestra in Chicago.

Following is a Chicago press appreciation concerning the Cincinnati Symphony Orchestra and its talented conductor, Leopold Stokowski:

CINCINNATI PLAYERS SCORE A BIG SUCCESS.

Chicago had the pleasure of an introduction to a most distinguished young artist yesterday afternoon at the concert of the Cincinnati Symphony Orchestra, when a tall, slender gentleman, in appearance much under thirty years of age, stepped onto the conductor's stand in Orchestra Hall. It required but the first chords of Beethoven's "Egmont" overture to know that we had to deal with an orchestra and a master of men. Leopold Stokowski is distinctly a personality, one with a will that grips you at once, while all that he does is with the force of a man sure of himself, with imagination, and the authority of a leader.



LEOPOLD STOKOWSKI.

The concert was a pleasure all the way through, and something of a surprise as well, since knowing how recently the organization had been formed under the directorship of a new man, we were not prepared for such characteristic playing. It is a young institution, a fact you cannot but notice as you run your eyes over the men while waiting for the conductor to appear, young not only in its years of existence—this we understand is the third

season—but young in the personnel, which is especially emphasized when Mr. Stokowski comes forward. Mr. Stokowski is altogether of the modern race of conductors, who use an orchestra for the expression of their own personal feeling for music, and his interpretation was electric in its intensity. What he feels reaches to his inmost fibre, and these men feel on

to his temperament with an enthusiasm that holds you fast every moment.

His beat is curious; the men must have learned to understand him, but of what he desires there is not the least doubt, even though his manner of handling the stick be unusual. At times he is almost without visible motion; then he begins to draw the tone out of them with an emotional intensity which runs all through his body, though he is never physically demonstrative, but tense, rigid, incisive, with a force of purpose that drags from the men the quality that shall express his meaning.

He is a colorist, rather than a formalist; he feels the mood, the psychic sense of the thing, not the outward form, and he paints with a palette spread thick with the most vivid hues, but there is always meaning and purpose back of it. At the close of the first movement of the Tchaikovsky symphony No. 5 that wail of the cello and double basses came with a poignancy, a bitterness of spirit crying in revolt, that we have never heard before from these ponderous instruments. It was Russian, with that appeal that only a soul in agony could voice, and only a man with a heart could make audible to our ears.

The second movement was wonderful in feeling, strongly individualized, yet all woven together in firm texture, with the French horn, the oboe and the cello especially noticeable for beauty of tone in the midst of the passion of the music. The valde did not have the same distinction to our ears, for Mr. Stokowski has not as yet the elasticity in his feeling that quite brings out the curve of a sustained melody. Short, intense phrases, he gives with tremendous vitality, great sonority and wide variation in shading, but the grace of melody suffers somewhat from an angularity in thought due perhaps to concentration of his mind on dramatic utterance. He feels so deeply the passionate cry wrung from Tchaikovsky's soul that he cannot quite bring himself to the expression of the charm of melodic curve with joy in the beauty for its own sake.—Chicago Evening Post.

Carl to Celebrate Anniversary.

William C. Carl will celebrate the twentieth anniversary of his occupancy of the position of organist and director

of music in the Old First Presbyterian Church, Fifth avenue and Twelfth street, New York City, with a festival recital, Monday evening, March 18, at eight o'clock. Details of the recital or the program will be published next week.

The series of popular recitals in the "Old First," played by Mr. Carl's students, is being continued every Monday evening. This week the recitalist was Henry Seymour Schweitzer, a member of the faculty of the Guilman Organ School. Next Monday the program will be played by Roy Kinney Falconer, post-graduate of the school. Following is the list:

Toccata and fugue in D minor.....Bach
Elevation.....Rousseau
Piece Heroique.....Webbe
Santabile.....Demarest
Sonata, E minor.....Boslet
Minuet a l'antico.....Seebeck
Marche Ariane.....Guilmant

Musin Presents Child-Virtuoso.

If Ovide Musin had done nothing more than develop and guide the talent of his twelve-year-old pupil, Joseph Stoopack, he would be entitled to high honors, for the mastery of the violin as disclosed by this child at his recital last Sunday afternoon at the Ovide Musin Virtuoso School of Violin, 51 West Seventy-sixth street, New York, was such as to astonish all who heard him. Young Stoopack already enjoys considerable popularity, especially among his fellow students and the friends of the school. It was not strange, therefore, that the studio halls were crowded to overflowing and that many well known violinists and musicians were present.

The program arranged would have tested the powers of any violinist and served to display the art of the young player as well as the great art of the teacher. The recital began with the first movement of the Beethoven concerto with Leonard's interesting cadenza. It was delivered with good technic, rhythm and invested with no little grace and charm. Of course, the Beethoven spirit was not laid bare. That comes only with full maturity. But it served to prove that the young violinist has superb gifts and will undoubtedly ripen into one of the great virtuosos of the age. He already possesses a wonderfully developed technic, and discloses interpretative ability far in advance of his years. Indeed, Mr. Musin states that his talent in this direction is so large that he frequently permits him to interpret according to his own ideas. His bowing is free and easy, and he has command of the various styles. But the most amazing thing about his playing is the big and lovely tone he draws and the exquisite-ness of his phrasing. His G string tone is rich and sonorous. To hear it and not see the player would lead one to believe that a man, not a child, were playing. His work in the higher positions on the E string is likewise amazing. The tones are free of that scratchy character usually so apparent in young players; on the contrary, they are crystallinely pure and invariably in tune. He is thoroughly sure of himself, gives no evidence of nervousness, and his memory plays him no tricks.

The other number on the program were the A minor fugue without accompaniment (Bach), "Introduction et Rondo Capriccioso" (Saint-Saëns), "Valse de Concert" (Musin), romance in F (Beethoven), "Playera" and "Zapateado" (Sarasate), and an effective arrangement by Musin of Alabiéff's "Nightingale." The best and ripest talent of the young artist was evidenced in the Beethoven romance, the Musin valse and the Saint-Saëns number. The other pieces demand a finished technic, which the youth has not yet secured. He played them, however, with marvelous dexterity and conception for one so young, and being in the hands of Ovide Musin, his success for the future is assured.

Arthur Fischer, pianist, assisted, and was heard in the allegro from Schumann's "Scenes de Carnaval," "Ich Liebe Dich" (Grieg), mazurka in A flat (Chopin), and "Warum" (Schumann). Mr. Fischer is studying with Frederic Mariner, and has already commanded the attention and respect of all who have heard him. He played with a good tone, clear technic, intelligence and artistic conception, and was warmly received. Altogether it was one of the most brilliant and interesting of the Sunday afternoon Musin musicales. Sol Lichtenstein presided at the piano for the violinist and supplied accompaniments of a high order.

Crane Normal Institute of Music Recital.

Edith M. Austin and Ellen Snyder, members of the faculty of the Crane Normal Institute of Music, Potsdam, N. Y., assisted by Judith Mollott, accompanist, gave a lecture-recital of Russian songs in the Science Hall of the Normal School on February 28.

The recital was one of a series illustrating the work in musical history. The hall was crowded with students and friends, who showed much enthusiasm.

Wynnie Pyle, the Texas pianist, scored a hit at a Nuremberg concert not long ago with Liszt's E flat concerto.

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Klotz-Amato Program.

Maude Klotz and Pasquale Amato furnished the program for the fourth morning musicale at the Hotel Plaza, New York, on February 27. The grand ballroom was filled with representatives of society, who enjoyed the following program:

Arioso, Benvenuto Cellini Diaz
Pasquale Amato.
Ah! Love But a Day Protheroe
Il Bacio Arditi
Maude Klotz



MAUDE KLOTZ.

Morgen Strauss
Heimliche Aufforderung Strauss
Cécile Strauss
Pasquale Amato.
Die Lorelei Liszt
Maude Klotz.
Obstination Fontenailles
Bergerette Eighteenth Century Weckerlin
Pasquale Amato.
PART II.
Largo al Factotum, from Il Barbiere di Siviglia Rossini
Pasquale Amato.
Spring Henschel
The Lady of Dreams Daniels
Aria, I Sent My Soul Lehman
Maude Klotz.
Prologue to Pagliacci Leoncavallo
Pasquale Amato.

Miss Klotz sang her numbers with spirit and a true comprehension of the respective dynamic values; thus her

contributions not only afforded delight, but were testimony to the fact that she is a singer of ability with a voice of excellent quality, correctly and highly cultivated, and interpretative powers of no uncommon order. She was especially successful in "Die Lorelei" and the group of songs in English. After the program Mr. Amato complimented her warmly and offered to introduce her to the proper authorities should she desire to engage in an operatic career.

Mr. Amato, as was to be expected, made the most of his opportunities. His fine voice and splendid art were important factors in the success of the affair.

Meyn Salon Musicales.

Heinrich Meyn, the well known basso cantante, has been giving much pleasure to his admirers by singing fine old and new songs in the course of a series of musicales given by Mrs. Meyn in their apartments, Central Park South, New York City. In the course of these he covered an enormous range of vocal music, both as to style and period, singing everything with that finish of detail and distinctness of utterance characteristic of all he does. To name a few of those who heard him February 26: Mr. and Mrs. E. Francis Wyde, Leonora Jackson, Mr. Vignetti, Perry Averill, Albert Morris Bagby, Riccardo Martin, Mr. and Mrs. Sidney Homer, Emma Thursby, John Alexander, and others. Following was Mr. Meyn's last program:

Plaisir d'amour Martini
Vieille Chanson Nevin
Marquise Massenet
Le Cor Flégier
Chanson Viatique Chaminade
J'ai pleuré en rêve Hué
Serenade from Damnation of Faust Berlioz
Ich liebe Dich Beethoven
Der Freund Wolf
Ständchen Jensen
Glück Berger
Im Kahn Grieg
Liebesfeier Weingartner
I Am Thy Harp Woodman
Egyptian War Song Hadley
(Written for Mr. Meyn.)
Come to the Garden Salter

Mendelssohn Club and Mendelssohn Choir.

The Mendelssohn Glee Club of New York gave a reception at the Hotel Astor Tuesday afternoon of last week in honor of the Mendelssohn Choir of Toronto, whose two New York concerts are reviewed in this issue of THE MUSICAL COURIER. The visitors enjoyed the occasion heartily and altogether it proved a charming compliment to the Canadian organization.

Myrtle Elvyn Touring the West.

Myrtle Elvyn, the pianist, is touring the West and is meeting with remarkable success. The tournee opened early in January and since then she has played in Kansas City, Topeka, Lawrence, Wichita, Salt Lake City, Ogden, Los Angeles, San Jose, Redlands, Riverside, San Diego, Phoenix, and other towns en route. Before she returns to Chicago, the middle of April, Miss Elvyn is booked to give recitals in San Francisco, Fresno, Portland, Seattle,



MYRTLE ELVYN.

Guthrie, Leavenworth, Mobile, New Orleans, Little Rock, Mansfield and other cities and towns.

The programs which this gifted pianist is playing on her tour are proving immensely interesting to the army of students who attend her concerts. Musicians, too, are looking forward to the coming of Miss Elvyn.

Genevieve Wheat-Baal, the contralto, has left Des Moines to fill some engagements in Minnesota with the Minneapolis Symphony Orchestra.



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ST. PAUL

ST. PAUL, MINN., March 2, 1912.

Assisting at the popular concert of Sunday was the Choral Art Society, that organization which under the efficient leadership of Leopold G. Bruenner has come to be regarded as one of St. Paul's best musical organizations. The admirable and finished work of the society was just what would be expected by any one who had had the good fortune to hear the delightful concert arranged by Mr. Bruenner early in the season. The choral numbers Sunday afternoon were "Lo, How a Rose" (Praetorius), "Tenebrae factae sunt" (Palestrina), "Cherubim" song (Tchaikowsky), "Matona mia cara" (Orlando di Lasso), "My Love Dwelt in a Northern Land" (Elgar), "Nachtlied" (Rheinberger), and a responsive audience demanded several encores. The orchestra was in good form and gave especially fine performances of the "Tannhäuser" march and "Les Preludes" (Liszt), the latter of which called forth vociferous applause that brought Conductor Rothwell back repeatedly. The Rubinstein "Valse Caprice" was played with spirit and captivating swing. An unusual thing occurred after the performance of the final number, the overture to "Mignon." The audience which is, as a rule, too busy preparing to leave the auditorium to stop for more than perfunctory applause, was so charmed with the performance of the overture that Mr. Rothwell must needs return and signal the orchestra to acknowledge the warmly expressed approbation.

The annual meeting of the Schubert Club for the election of officers was held Friday afternoon at Junior Pioneer Hall. The reports of various committees were given and the activities and financial state of the club was reported. The Schubert Club was seen to be a prosperous and flourishing organization, more than 500 members—96 active, 160 student, 252 associate, and 39 honorary and complimentary members. Officers elected were: President, Mrs. Warren S. Briggs (eighth year); vice-president, Mrs. C. E. Furness; recording secretary, Gertrude Hall; assisting recording secretary, Mrs. Benjamin Gorham; corresponding secretary, Mrs. L. D. Griggs; assistant corresponding secretary, Elsa de Haas; treasurer, Cornelia Lusk; librarian, Mrs. B. B. Dixon; assistant librarian, Aurelia Wharry. Ten regular musicales have been given at the regular club meetings, programs of which the club may be proud, and under Schubert Club auspices there have been several artist recitals, a series of chamber music concerts, and various philanthropic programs.

Monday the Schubert Club gave the annual reciprocity program before the Matinee Musicale of Duluth. Representing the club were: Aurelia Wharry, soprano; Mrs. Herman Scheffer, pianist, and Mrs. H. F. Abels, accompanist. The club will present Charles W. Clark in recital at the People's Church, April 10.

The Dick-Richards Trio, of which the members are Maximilian Dick, violinist; Mrs. M. Dick, cellist, and Ella Richards, pianist, will appear in a chamber music recital at the St. Paul Hotel, March 11.

It has been found possible for the St. Paul Symphony Orchestra to carry out its plan of making a spring tour, though the tour will extend over a period of five weeks instead of eight, as formerly arranged. Four performances will be given at Winnipeg during a two days' music festival.

Alberto Bimboni, accompanist and coach, will occupy Mrs. Snyder's studio during her absence in Europe.

A dinner to promote further interest in the convention of the State Music Teachers' Association has been arranged by the officers of the association for Wednesday evening at the Ryan Hotel.

George H. Fairclough, organist and choirmaster of St. John's Church, and dean of the Minnesota Chapter of the American Guild of Organists, has published a "Te Deum."

MARY ALLEN.

Charlotte Lund, Soloist at Recital.

A recital given by Helen M. Raymond, pianist, at the Fabri Studio, 15 East Thirty-eighth street, New York, February 29, enlisted the assistance of Charlotte Lund, prima donna soprano. Mrs. Raymond played two groups, including numbers by Rubinstein, Schytte, Pfeffer and Chopin, with well schooled technic and tasteful interpretation. In addition to her solo contributions, the pianist also played sympathetic accompaniments for Madame Lund, who sang the "Eliland Cycle" by Von Fielitz (by special request) and two groups of songs, including "Toujours a Toi," Tchaikowsky; "Mai," by Ronald Hahn; "Chant Venetien," Bemberg; "Wonne der Wehmuth" and "Es hat die rose sich beklagt," Franz, and "Zueignung," Richard Strauss.

Side by side with Madame Lund's artistry is an ingratiating charm of manner which wins her audience as soon

as she appears. On this occasion the singer introduced the "Eliland Cycle" in a few happily chosen phrases, making the audience feel entirely at home and much more interested as a result. This, as the remainder of her program, was rendered with Madame Lund's usual polished diction, excellent phrasing and beautiful voice.

The large audience, which included many people prominent in the social and artistic life in New York, evinced great enthusiasm over the work of the charming prima donna.

MUSIC IN DES MOINES.

DES MOINES, Ia., February 29, 1912.

Mesdames Robert Miller Haines and John Andrew Baal gave a musicale, February 22, which was the principal event of that week in Des Moines. The program was presented by Lucile Stevenson, of Chicago, with Ralph Lawton at the piano. Miss Stevenson sang songs by Schumann, Brahms, Strauss, Hugo Kaun, Homer, Spross, Foote, Worrell and Salter.

Albert Spalding, the American violinist, is expected in Des Moines this week and will give a recital Friday evening at Highland Park College.

Gertrude Huntoon-Nourse, who has been a member of the faculty of Drake Conservatory of Music since 1903, is preparing to spend the coming summer in Europe, where she will resume her studies with her former teacher, Godowsky.

The coming of David Bispham in April is pleasantly anticipated. Mr. Bispham appears in conjunction with the Women's Club Chorus on the evening of April 24. Holmes Cowper, director of the chorus, has prepared an excellent program for the occasion, and the chorus is working hard under his excellent leadership.

CAROLINE YOUNG SMITH.

Robyn Permanently Located in New York.

On account of a very flattering offer to return to St. Louis, it has been rumored that Alfred G. Robyn would return to that city this spring. Mr. Robyn denies the rumor and states positively that he has no intention whatever of so doing. His work in New York has increased to such an extent that he would hardly be able to break away from it had he the desire, for he is one of the busiest men in music. He is the conductor of three choral societies, organist and director of one of the largest churches in Greater New York, a coach who is ever in demand, and a composer whom publishers and managers are constantly besieging for material. Mr. Robyn is, moreover, interested in a new choir agency, and with the staging and rehearsing of several new operas he finds that twenty-four hours is quite insufficient for the intents and purposes of his needs and desires. He is also contemplating a tour, as an organist, but the arrangements have not as yet been completed, because it must be made at such time as will not conflict with his other duties.

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MINNEAPOLIS, March 2, 1912.

At the musicians' dinner at the Leamington, Tuesday evening, the question of examinations for musicians of the State, which was considered at the State Music Teachers' Convention last May, was brought up for discussion and specimen examination questions submitted by Donald Ferguson, chairman of the committee appointed to investigate the subject. Dr. Shutter, the speaker of the evening, gave an extremely interesting talk. Other speakers were: G. A. Thornton, president of the State Music Teachers' Association; T. P. Giddings, supervisor of music in the public schools; Anne Hughes and Gustavus Johnson. A resolution was proposed by Mr. Johnson, and adopted, thanking the Symphony Orchestra guarantors for the public spirited generosity which makes the maintenance of the orchestra possible. J. Victor Bergquist, secretary of the association, presided.

Comments of the press on the occasion of a recent appearance in Dubuque, Iowa, of Giuseppe Fabbri, pianist, are as follows:

The auditorium of the Visitation Convent was filled with an appreciative audience Sunday afternoon to hear a program given by Giuseppe Fabbri assisted by Marjorie Rose Dyan and Ada Campbell, accompanist. The delightful but altogether too brief program was one of rare pleasure. Signor Fabbri, whose reputation as an artist is well established, added new honors to his fame by his rendition of the Beethoven, Liszt and Chopin numbers. His wonderful technique and artistic interpretation are seldom found in so young a player. He was given a veritable ovation at the close of his numbers and graciously responded to two encores.

Of special interest was the composition of Mr. Fabbri, "When I Dream in the Dark With You." The musical setting is superb and as sung by Mrs. Ryan brought out the beauty of the song.—Dubuque Times Journal, February 21, 1912.

Signor Fabbri, assisted by Marjorie Rose Ryan and Ada Campbell, appeared in recital at the convent Monday evening, delighting a large audience. The wonderful magic of Mr. Fabbri's art holds his audience from beginning to end of the program, a program that was all too brief.

Mr. Fabbri held the audience spellbound during his masterful rendition of ten Chopin preludes and closed the program with one of Liszt's powerful rhapsodies.

The program as given, follows:

- I.
Sonata in C major, op. 53.....Beethoven
- II.
Ancient airs and folk songs—
Cosi Amor Mi Fai Languir.....Stradella
My Mother Bids Me Bind My Hair.....Haydn
Folk song, Ach Wie Ist's Moglich.....Gordigianina
Tuscan Folk Song.....Schumann
Volksliedchen.....Schumann
- III.
Ten Preludes.....Chopin
Prelude in B minor.
Prelude in C sharp minor.
Prelude in B flat major.
Prelude in D flat major.
Prelude in B flat minor.
Prelude in A flat minor.
Prelude in B flat major.
Prelude in G minor.
Prelude in D minor.
- IV.
Modern songs—
Lullaby.....Puccini
When I Dream in the Dark With You.....Giuseppe Fabbri
Son Winamora Di Due Giovanotti.....Alberto Bimbani
(Written for and dedicated to Mrs. Ryan.)
Tuscan Folk Song.....Vincenzo Vannini
(Written for and dedicated to Mrs. Ryan.)
A Song of April.....Mauney
- V.
Nocturne in A flat.....Liszt
Rhapsodie X.....Liszt
—Dubuque Telegraph Herald.

Members of the Thursday Musical participating in the program of this week's regular meeting were: Vera Giles, pianist, who played a romance by Arthur Hinton and rhapsodie in E flat (Brahms); Ella May Minert, contralto, who sang "Mein Engel" (Esser), "Du bist wie eine Blume" (Schlesinger), "Nur Wer die Sehnsucht Kennt" (Tschairowsky), with cello obligato played by Kristian Knutsen; Marion Austin, organist; Verna Golden Scott, Ruth Anderson, Lillian Nippert, Helga Jensen, violinists; Agnes Griswold Kinnard, soprano; Thonny Felland, pianist; Agnes Lewis, contralto; Margaret Gilmor MacPhail, accompanist. An interesting feature of the program was the Max Reger suite for violins and organ, and good ensemble was achieved by the five performers. Miss Austin showed excellent judgment in her registration of the organ accompaniment, causing it to blend admirably with the tone of the violins. Mrs. Kinnard is the possessor of a sweet and very pure lyric soprano voice, which would have been heard to better advantage in songs of less dramatic quality than those of Strauss, Brahms and Hammond, which she had chosen. Agnes Lewis, who substituted for the three programmed German songs, "Awake Saturnia," from "Semele" (Handel), was the

star of the occasion. Her rich, well controlled contralto voice is remarkably even, and was used in the singing of this aria with the fine artistic effect that is always to be found in her work.

The Thursday Musical will give its annual reciprocity program before the Schubert Club, Wednesday afternoon, March 13. The next regular meeting will be given by the Thursday Musical Choral Club.

The advanced pupils of Kate M. Mork, of the Minneapolis School of Music, Oratory and Dramatic Art, assisted by Ruby Walker, soprano, pupil of William H. Pontius, gave the following most interesting program, Friday evening, March 1, in the school recital hall: Quartet (a) "Bridal Song," (b) "Wedding March," Jensen-Wilma Osbeck, Laura Nummedal, Mamie Claesgens, Genevieve Ketchum; "German Dance, No. 3" (Beethoven), Florence Zetterstrom; "Melodie," "Shadow Dance," (MacDowell), Genevieve Ketchum; "Visi d'arte, Visi d'amore" ("Tosca," Puccini), Miss Walker, with violin obligato by Norma Williams; serenade, mazurka, Ole Olsen; "Rustle of Spring" (Sinding), Laura Nummedal; "The Nautilus" (MacDowell), prelude, E minor (Mendelssohn), Wilma Osbeck; nocturne, No. 3 (Liszt), Mary Smith; "Ave Maria" (Bach-Gounod), Miss Walker, with violin obligato, Norma Williams, piano, Kate Mork, organ, William H. Pontius; sonata, finale (Grieg), Louise Brown; etude, "Butterfly" (Chopin), Louise Brown; "Concertstück-Presto" (Weber), Mary Smith, with Wilma Osbeck at the second piano. The program for the regular Saturday morning recital next week will be given by Norma Williams, violinist. Wilma Anderson Gilman gave the seventh Interpretation Recital Saturday Morning. The subject was "Mozart, Haydn, Beethoven." The subject of next week's will be "Bach and Contemporaries." Norma Williams, violinist, assisted G. H. Fairclough at an organ dedication concert at St. Petri Church, February 27. Magdaline Dahl, soprano, pupil of William H. Pontius, assisted at a concert given in the Masonic Temple, February 27. Margaret Hicks, pupil of Oda Birkenhauer, is announced to give a recital in the school hall early in March. Helen Guile, soprano, pupil of William H. Pontius, gave a program before the Alternate Club at the home of B. F. Nelson, last week. Florence and Ethel Zetterstrom, pupils of Kate M. Mork and Norma Williams, played for the Northwestern Knitting Company's workers last week. Edith Condon, pupil of Kate M. Mork, gave a piano selection at a reception at the Grace Methodist Church last Monday evening. Laura Nummedal, pupil of Kate M. Mork, played for a social evening given by the young people of the Bethlehem Lutheran Church, Wednesday evening.

Mrs. Charles M. Holt, of the Minneapolis School of Music, Oratory and Dramatic Art, gave a program of readings from the poems of the late Arthur Upson for the St. Paul Institute in the St. Paul Hotel last week, including the one act drama "Tides of Spring" and the two lyrical poems "In Praise of Rain" and "The Path." Mrs. Holt's interpretative readings are well known in the Twin Cities and her naturalness, splendid portrayal of character and charm of manner were never seen to better advantage. Kate Mork, pianist, was the assisting artist, and acquitted herself in her usual artistic manner.

Mrs. Charles M. Holt gave a reading of short poems from standard authors before the girls of the Y. W. C. A. last Sunday afternoon. The poems were selected to illustrate the theme, "The world is so full of a number of things," by R. L. Stevenson. The Carleton College Dramatic Club, under the direction of Charles M. Holt, will present "Trelawney of the Wells," Pinero's beautiful romantic comedy, at the Ware Auditorium, Northfield, on Tuesday evening, March 12. The next play to be presented by the pupils of Mr. and Mrs. Charles M. Holt will be "Hedda Gabler," by Ibsen. It will be given on the school stage in the near future. Those in the cast are: Signa Larson, Dorothy Kurtzman, Mary McAndrews, Madoline Weldon, Edwin Arnold, George Duthie and Burton French. Emilia Eggen, graduate pupil of Mr. and Mrs. Charles M. Holt, of the dramatic department, gave a pleasing and artistic reading of the three act play, "Cousin Kate," before a large audience of friends last Thursday evening.

Harold Bauer on the Pacific Coast.

Harold Bauer, on his present American tour, is establishing a new record of success even for this universally popular artist. He is now playing before enthusiastic au-

diences on the Pacific Coast. His engagements take him to nearly every city of importance. The Western press can scarcely say enough in praise of his rare charm of style and the beauty of his interpretations. In most cities visited special receptions have been arranged in his honor, and it is not too much to say that the great pianist is enjoying one round of triumphs. His recent engagements have included Spokane, Tacoma, Seattle, Portland and Vancouver.

RUSSIAN SYMPHONY CONCERTS.

Last Saturday evening, March 2, and Sunday afternoon, March 3, at Carnegie Hall, the Russian Symphony Society gave the last in its regular series of New York concerts for 1911-1912.

Tschairowsky's fifth symphony, the same composer's "1812" overture, and Arensky's variations on Tschairowsky's "Christ Legend" theme formed the orchestral part of Saturday's program. The orchestra, under Modest Altschuler, played the symphony with ardor and exuberance, and put the same qualities into the overture. Arensky's composition is appealing, well made and of refined melodic content.

Henri La Bonte, a tenor, the soloist of the concert, sang an aria from "Eugene Onegin," and showed himself to be the possessor of a sympathetic voice, wide in range, under excellent command and of varied color. The La Bonte delivery, dramatic exposition and phrasing seemed to satisfy the audience fully, and stirred it to resounding applause.

Sunday afternoon, the Russians played the "Pathetic" symphony, repeated the Arensky variations, and added the "Nutcracker" suite. A feature of the afternoon was the appearance of Kitty Cheatham, who recited a translation of "The Christ Legend" from the original "Russian of Plestcheyew," and later Miss Cheatham prefaced the movements of the "Nutcracker" suite, reciting the Hoffmann "Fairy Tale," which inspired the great Russian composer to write this unique composition. Many persons who had heard the suite before did not know until last Sunday that a childish fairy story of the good old fashioned sort was the basis for the score which has been played now for nearly twenty years. The music was written, as Miss Cheatham explained, a year or so before Tschairowsky visited America, and he put the finishing touches to it on his return to Russia. By the beauty of her speaking voice, which carried to the farthest corner of the auditorium, and by her inimitable gift for entering into fairy realm as understood by little children, Miss Cheatham succeeded in interesting a large audience of grown up men and women. Adding to the realism of the occasion, Miss Cheatham held up a carved nutcracker, which had been sent to her by a friend, and after the concert many examined the little brown wooden man, who in the fairy tale is transformed into a prince and is saved from a dire fate by his companion, the little Marie of the story. Walter Pichard Eaton is the adapter of the Hoffmann tale which Miss Cheatham recited at this concert.

The audience compelled the conductor, Modest Altschuler, to repeat four of the dances in the suite, and it is in these that the orchestra did its best work of the afternoon. The symphony was rather roughly played, and some of the passages were exaggerated strangely.

Kathleen Parlow in the Northwest.

Kathleen Parlow's phenomenal season promises to continue without interruption. The violinist has played with all the leading orchestras in the country, including sixteen appearances with the Boston Symphony.

Friday evening of last week New York friends of the violinist gave a dinner in her honor at the Cosmopolitan Club, at which the Canadian colors were effectively used in the decorations. Saturday Miss Parlow left New York for the Northwest. She played in St. Paul, Minn., Monday, and will fill another engagement at Faribault before leaving that State.

From Minnesota Miss Parlow again will enter Canada, where her season was opened (at Toronto) last October. The Canadian tour will take the artist through a large part of the Dominion.

Renée Schieber at Anniversary Celebration.

Renée Schieber, soprano, was the special soloist at the fifteenth anniversary celebration of the installation of Rev. Dr. Rudolph Grossman as rabbi of Temple Rodeph Shalom, New York, on Friday evening, March 1. Miss Schieber sang the "Engedi" from Beethoven's oratorio, "Mount of Olives," with violin, cello and organ accompaniment, and created an excellent impression, receiving much applause. Benjamin Blumenthal, presiding officer and president of the board of trustees, said in his address that prior to the coming of Dr. Grossman only \$10,000 had been paid on a mortgage of \$125,000, but during the past fifteen years it had been reduced \$105,000, and that there was \$18,000 in the bank with which to pay the \$20,000 balance.

MUSIC IN ST. AUGUSTINE.

St. Augustine, Fla., February 28, 1912.

The Crescendo Club met Saturday afternoon, February 24, at the home of the president, Enis Manucy. A short biographical sketch on Beethoven, read by the secretary, proved quite interesting. The Current Events are always a feature of the programs. The piano numbers were good, and showed the improvement of the members in club work.

The Kilties Concert Band, of Canada, gave a concert at the Jefferson, Sunday evening. The program consisted of such numbers as the Liszt "Second Rhapsody"; the "William Tell Overture," Rossini, and other similar numbers. The chorus selections were good and a feature of the concert.

Sunday evening, February 25, the concert by the orchestra at the Ponce de Leon was one of which any conductor could well be proud. The program embraced such numbers as the "War March of the Priests," from "Athalie," Mendelssohn; overture, "Poet and Peasant," Suppe; suite, "Day in Venice," Nevin; string quartet, Rubinstein, and selection, "Lucia," Donizetti.

Angela Edwards, soprano, who teaches vocal and piano music in the city, added greatly to the program with the "Ah Fors e Lui" aria from "La Traviata," Verdi. She sang in Italian, and with ease. Her number was greatly appreciated and encoored, which she granted with "The Rosary," Nevin. The Rubinstein quartet was the special feature of the program. This received quite an intelligent

interpretation at the hands of Messrs. Shaw, Ross, Merry and Wurms. The audience demanded a repetition of this beautiful number, which was kindly given. So great was the enjoyment of the sextet from "Lucia" that the audience couldn't wait until the end of the number to applaud.

J. H. Y.

Marta Witkowska Going to London.

Marta Witkowska, the talented young Polish contralto of the Philadelphia-Chicago Opera Company, will spend a part of the summer in London, filling a number of engagements for private concerts and musicales, she having become very popular there last season. She will then go to Bayreuth to devote herself to the serious study of the Wagnerian roles for contralto. Mlle. Witkowska already has sung two of these with the company this winter. The role of Ortrud in "Lohengrin" she sang in Chicago at a few hours' notice, and without a rehearsal. Not only had she never before sung it, but she had never even seen the opera. So successful was she that the critics hailed her as the "coming Schumann-Heink." Shortly after she appeared with equal success as Fricka in "Die Walküre," which role she had previously sung in Italian, in Rome.

Mlle. Witkowska's versatility is shown by the fact that although a dramatic contralto, she has successfully appeared as Nicklaus, in "The Tales of Hoffmann." Other roles which she has sung during the present season are: Azucena in "Il Trovatore," and the Witch in "Hänsel und Gretel." La Cieca in "Gioconda," Amneris in "Aida" and Delilah in the Saint-Saëns' opera, "Samson and Delilah," which are now in her repertoire.

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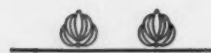
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